THE INDEPENDENT JOURNAL OF THE LARGE FORMAT MOTION PICTURE INDUSTRY

LF examiner®

February 1999 Volume 2, Number 4

Premiering this month

ENCOUNTER

IN THE THIRD DIMENSION

nWave Pictures' new 3D film, ***Encounter in the Third Dimension***, premieres on Feb. 26 at the **California Science Center** in Los Angeles, the **Edwards IMAX** theaters in Irvine and Ontario, CA (each about an hour's drive from downtown L.A.), and the **Discovery IMAX Theater** in Berlin. The film has earned more than 30 more bookings that will start in coming months.

Directed by **Ben Stassen** and produced by **Charlotte Huggins,** *E3D* is a lighthearted look at the history and technology of 3D, set in the computer-generated "Institute of 3D Technology." It stars comic actor **Stuart Pankin** as the Institute's "absent-minded professor" and features a rock video-style production number by mock-horror queen **Elvira**. First screened for the LF industry at the

*(see **ENCOUNTER** on page 4)*

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Interview: *Olympic Glory*'s Marshall and Merrill

by James Hyder

As I was watching one of the first screenings of *Olympic Glory* in New York last month, a young woman sitting directly in front of me found it hard to contain herself. She whooped and yelled with excitement at many of the scenes, making quite a stir in the otherwise quiet audience. In other circumstances I might have called an usher to shush her, but since this particular young woman was **Picabo Street**, Olympic gold-medal skier and star of the film, I just sat back and enjoyed her enjoying the film. As, I might add, did director **Kieth Merrill** and producers **Scott Swofford** and **Frank Marshall**, who were sitting next to me.

Olympic skier Picabo Street

Olympic Glory, subtitled *The Official Large Format Film of the XVIII Olympic Games*, opened at the **Sony Lincoln Square** theater in New York and three other theaters in January, amidst the controversy swirling around the selection of Salt Lake City for the 2002 Winter Games. Although the resignation of several International Olympic Committee board members followed that weekend, the filmmakers gathered for the premiere seemed unfazed by the fuss, perhaps mindful of the showbiz adage that "All publicity is good publicity."

The film, the first production from **MegaSystems, Inc.** of Wayne, PA, is also the first of more than 20 LF films that will open in 1999. It sets a high bar for those that follow. *Olympic Glory* is dynamic, past-paced, and accompanied by a strong musical score, characteristics for which veteran LF director Merrill gives Marshall most of the credit. Marshall and his wife, executive producer **Kathleen Kennedy**, are legendary for their work on some of Hollywood's most successful films: the Indiana Jones trilogy, *E.T.*, *Who Framed Roger Rabbit*, *Jurassic Park*, and many more. *Olympic Glory* is the pair's first venture into LF filmmaking.

I spoke to Marshall about the challenges of moving to giant screen films and *Olympic Glory* in particular.

MaxImage: *How long have you known about the LF medium, and what was the first LF film you saw?*

Frank Marshall: I have to say that I'm a pretty recent fan of the format. I think it was probably only about two or three years ago when I was down at Cape Canaveral and I saw the space movies. Oh! I'll tell you where I was! I saw ***Mountain Gorillas*** before starting on *Congo*. Sort of a research project. Then I saw ***Fires of Kuwait***, and said, "Wow! You can really do some spectacular things in this format."

And on seeing those films, did you think, "Well, I'll have to make an LF film one of these days?"

Yes. Actually, I have had an idea for quite a while since then.

Want to give MaxImage! *the scoop, and tell us about it?*

*(see **MARSHALL** on page 6)*

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MaxImage!

Volume 2, Number 4
February 1999

And it all ends well!
How?
It's a mystery!

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Published 12 times a year by Cinergetics, LLC and distributed by first class mail.
Printed in the U.S.A

Subscriptions: US$277
Outside North America: US$337
(800) 978-9754 (orders only)
All payments must be made in US funds.

Substantial discounts are available for multiple subscriptions to the same address.

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Shindler's Site

By Marty Shindler

Revenue Report Card

"I don't have time to get out and evaluate other revenue streams," a producer said to me one day. "There is too much on my plate *now* that requires my immediate attention!"

"You don't have time *not* to," I responded. "The additional revenue will make your life easier. With the sharp increase in films expected in 1999 and 2000, revenues for current films and the ability to green-light new productions will be *highly* dependent on producers being able to squeeze every drop of revenue out of their films *now*. Tomorrow will be too late."

As with other scenarios I've described in this column, I've heard the same story from many people in the LF business. If I'd only heard it once, I would call it an isolated instance. But hearing similar comments from multiple individuals in different roles at different organizations makes it a trend.

Organizational analysts say this means it is time to add people to build the company further. These comments are symptomatic of growing organizations that need to make the transition from small entrepreneurial philosophies to more professional management.

Among the ways to add people is to manage costs *and* concurrently increase revenue. In *Maximizing Revenue* (*MaxImage! April 1998*) I emphasized both strategies. Since then I have been paying close attention to whether, and how, LF companies have implemented the concepts in that article. It's time to issue Revenue Report Cards.

High marks go to **MacGillivray Freeman Films** for the recent deal with Miramax to distribute ***Everest*** in video and other ancillary markets. It won't be long before the video hits Blockbuster, Hollywood Video, local video stores and probably even Amazon.com and Reel.com. Since the video industry regularly reports its sales and rental results, it will be interesting to monitor *Everest*'s progress in those weekly charts.

As the film progresses through its release windows, we'll see it on cable and then in the TV syndication market. We may even see it on airplanes, cruise ships, and other non-theatrical markets. MFF will benefit its future productions by developing market awareness of its brand. In the LF business, brand identity has eluded almost everyone except **Imax**, which, for good or ill, has become virtually synonymous with the whole industry.

Most other companies in the LF industry have earned relatively poor grades on their Revenue Report Cards, mostly for lack of trying. But I say the revenue is there for those who are willing to act.

Videos of LF films – even those from the largest producers – still have not hit the national chains or the local stores in any kind of meaningful way. Videos in gift shops at the various institutional facilities have only fared moderately well. My research suggests that the prices of these videos are not competitive with most other tapes sold in the mainstream market.

I receive several standard replies when I ask producers why they're not looking more actively for the ancillary streams I mentioned in *Maximizing Revenues*. Here is a sample of these rationalizations, along with my responses.

The films were made for the big screen and don't look as good on a monitor.

I agree. However, video is now the *single largest* source of revenue for conventional features. For many customers, video is a matter of convenience or a way to catch the film an extra time. With LF theaters still far from universal, home video or airline screenings may be the *only way* some people will see the film. How often have you said "I'll catch it on video"? I rest my case.

Our investor is a non-profit and doesn't expect a payback. Besides, I am already working on my next film and have no incentive to get more revenue. It will never hit the bottom line on my back-end deal.

If investors of *all* kinds do not get a payback *eventually*, there may not be a next film. What happens when the administration changes? Will production funds still be available? Someone must have the incentive to grow the revenue.

Our investors are complaining that they do not believe the numbers reported by the distributor. We should have received some kind of return.

What kind of deal did you cut with the distributor? Did they have the incentive to achieve the highest results? Was the film marketed effectively and broadly? Is it time to switch distributors?

Broadcast? It will never be the Movie of the Week!

Maybe not on the major networks, but with cable channels continuing to proliferate, there will be a slot and it will be played *numerous* times.

Airlines only show feature films.

Feature films are just one type of entertainment offering on airlines and cruise ships. Longer flights frequently run a number of shorter pieces. Short flights also offer filmed entertainment. Soon personal

*(see **SHINDLER** on page 3)*

Note from the Publisher

In this space last month, Marty Shindler and I called for the industry to share more openly vital data about the performance of LF films and other aspects of the business.

In keeping with this spirit of openness, *MaxImage!* will shortly publish on our Web site (www.cinergetics.com) virtually our entire database of LF information. Listed will be the name, address, phone number, and Web site for every LF theater in the world, along with details such as format, screen size, number of seats, etc.

Also included will be data for more than 175 films from 1970 to the present: titles, year of release, running time, distributor.

We hope to have this major upgrade to our Web site completed in early March, and will notify readers by e-mail when it is in place.

–James Hyder

Review: *Amazon*

by Ric Bayly

An Ogden Entertainment Presentation, a Kieth Merrill Film, distributed by MacGillivray Freeman Films.

Amazon is at once a finely wrought introduction to the world's most amazing river basin and a model fictional/factual nature LF film. Produced and directed by LF veteran **Kieth Merrill**, the film achieves just the right balance of story, visuals, narration, music, science, and conservation message. The result is a rewarding, enjoyable film.

Just the word "Amazon" conjures up terrors – rivers of crocodiles (caimans actually), swamps of piranhas, and an endless jungle swarming with bugs, snakes, and headhunting natives. Our preconceptions about the Amazon almost automatically lend a sense of drama to the film. But *Amazon* does not take the cheap route of using feigned threats against the film's protagonists for dramatic effect, and our involvement in the action is strengthened for that.

Merrill and his collaborators also show restraint in their subtle approach to the conservation message. They simply make clear that the rapidly disappearing Amazon contains thousands of unique, and as yet unknown, plants that might provide cures for many diseases. *Amazon* states, but does not overplay, the dangers civilization poses to this wilderness. The threat to the remaining Amazonian native peoples is not well articulated in the film, but this is understandable. The extirpation of native tribes, going on even today, is a very dark topic that would spoil *Amazon* for any audience. The filmmakers wisely present a positive message of hope for the benefits to humanity that saving the rain forest could yield.

The interleaved storyline follows two medicine men, the American scientist **Mark Plotkin** and the Andean shaman **Julio Mamani**. Both search the Amazon basin for medicines to bring home. Plotkin researches native cures and mines the rich Amazonian flora for new medicines. Mamani plans to bring back lowland medicines to his own community high in the mountains.

It is the colorfully dressed Mamani whose quest is most interesting. We follow him as he travels from the mountains into the rain forest by foot, train, canoe, and boat. He finally comes to a native market where he exchanges a small bottle of clear Amazonian headwaters for some medicines from the forest lowlands, a transaction symbolizing the ecosystem he has traversed. At this moment ethnobotanist Plotkin, searching the same market for medicines of interest to the modern world, passes by and exchanges a knowing nod with his Andean counterpart.

To bring the film's storyline back to the starting point, Mamani hitches a plane ride back to his beautiful highlands, giving us a dramatic reason to see the impressive Amazonian expanse from the air.

The wanderings of Plotkin and Mamani give the filmmakers opportunities to present strange and wonderful animals and to pull us high up into the forest canopy. An important side story takes us to the forest home of the Zoë, a tiny indigenous group first encountered by outsiders in the 1960s. With wide six-inch bones protruding from their lower lips, the Zoë take body-piercing to lengths not yet explored even by Western teenagers.

Director of photography **Michael Hoover**'s work unobtrusively captures the lush beauty from mountain to rain forest. Similarly, **Alan Williams**' score uses native instruments, including the inevitable Andean pan pipes, while confidently reinforcing the story and visuals. Narrator **Linda Hunt** also contributes to our involvement with the film, partly because the script occasionally pulls back enough to allow the viewer that sense of serenity one might feel while immersed in the forests of the Amazon. Sound designer **Michael McDonough**'s work is critical in helping to achieve that enveloping experience.

Producers Merrill and **Jonathan Stern** enriched their film by bringing co-producer and writer **Loren McIntyre** onto the team. A famous Amazon explorer, some of whose harrowing adventures are told in the book *Amazon Beaming*, McIntyre discovered the source of the Amazon in 1971.

In 40 minutes *Amazon* can provide only an overview of an incomprehensibly vast and fascinating area. But while viewers may be smiling from enjoyment, they will also leave *Amazon* with a heightened sense of concern over the rapid loss of this priceless world resource.

Ric Bayly is president of Bayly Technology Consulting, Inc., a media systems and facilities design consulting firm in Cambridge, MA. He can be reached at bayly@baylytech.com.

*(from **SHINDLER** on page 2)*

video will be widely available.

We're waiting for DVD.

Wait no longer. DVD is here. The authoring tools provide infinite possibilities. Emerging technologies will play an important role in the future revenue stream.

Michael Childers of LightStream Communications Group has written an extraordinary article in the Fourth Quarter 1998 issue of *Avion*, the official publication of the World Airline Entertainment Association. In "The 'Other' Movie Markets," Childers describes various other small markets that could yield "found" money for your films. These include the hotel/motel, military, school, college and institutions, and even the healthcare industry.

The article states, "the convergence of the telecommunications, television, and data processing industries has led to the integration of technologies that are globalizing communications and commerce. Entertainment content and technology-based delivery systems are becoming irreversibly linked."

Think of the additional revenue possibilities made available with new technology. How will the LF industry fare in its next Revenue Report Card?

Marty Shindler is a management consultant who provides a business perspective to creative and technical companies. He can be reached at shindler@aol.com.

THE BIZ

FILM STOCK

*(from **ENCOUNTER** on page 1)*

International Space Theater Consortium annual conference in September, it relies heavily on CGI material produced for various motion simulation attractions, as did its predecessor from nWave, ***Thrill Ride***.

Unlike other 3D films released to date, *E3D* will be available to all theaters in 3D. This is because the producers have opted to release a single-strip anaglyph (red-blue) version of the film to 2D theaters. Director Stassen explains that the loss of color required by the anaglyph process is not crippling to the film, partly because the virtual Institute set has a retro, Jules-Verne quality that looks good in monochrome.

nWave Distribution president **Mark Katz** has established a cooperative marketing campaign for the L.A. area, similar to the one he helped create in Toronto last year when both **Ontario Place** and the **Ontario Science Center** decided to run *Thrill Ride*. He also reports multiple bookings with several of the theater chains now operating LF theaters, including **Sony**, **Cinemark**, Canada's **Famous Players**, and Australia's **Cinema Plus**.

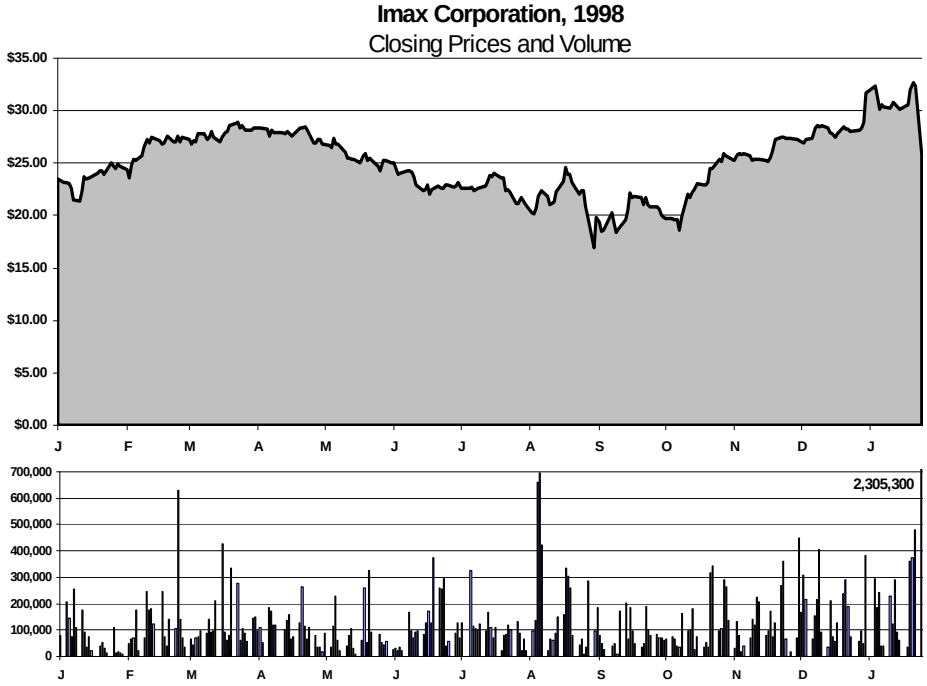
Katz tells *MaxImage!* that nWave's strategy is to focus exclusively on 3D production, where there is less competition in the crowded LF marketplace. nWave's next animated 3D film, ***Adventure Planet***, is in production and set for a fall release.

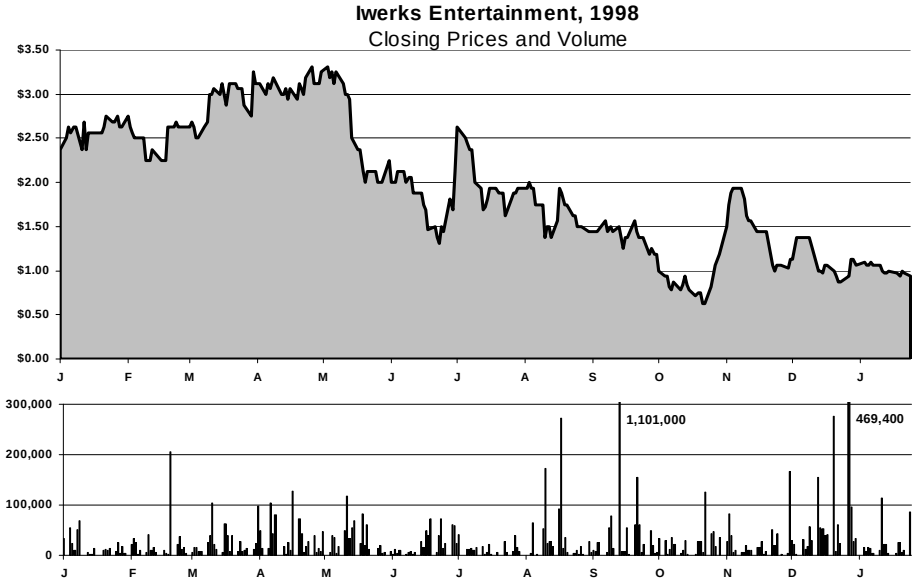
Imax stock drops 20% in Jan.

On Jan. 25, shares of **Imax Corporation** (IMAXF-NASDAQ) dropped from a near-record high of US$32.375 to close the day at $25.80, a loss of 20.3%. As *MaxImage!* went to press on the 29th, the stock had stabilized around $24.00 after briefly falling as low as $22.00 on Jan. 26. The fall to $24 represents a decline of 28.6% from the record high of $33.625 on Jan. 4.

The slide came after analysts at two brokerages downgraded their ratings of the shares on Jan. 25. SG Cowen analyst Paul Marsh downgraded the stock from a "Strong Buy" to a "Buy" and Goldman Sachs's Richard P. Simon moved Imax from the firm's "Recommended List" to "Market Outperformer." (Goldman Sachs' ratings, from highest to lowest, are: Recommended List, Trading Buy, Market Outperformer, Market Performer, and Market Underperformer.) Noting that the stock has risen 675% in the last four years and 50% in the last year, Simon opined that "our initial investment thesis [for Imax] has run its course."

He added, "Imax's outperformance has been the result of the earlier periods' (1995, 1996, and 1997) backlog pro-





tecting earnings growth and the upgrading and broadening of its theater network and film product." Simon went on to say that "We believe that 1999 will...add additional variables and risk...."

Estimating that 1998 earnings per share will be $0.88 before $0.08 non-recurring finance charges, Simon predicted that "our 1999 EPS estimate of $1.10 and outer year estimates at this time are at this time less visible than in prior years."

Beyond the stated reasons for these moves, *MaxImage!* has heard rumors from other analysts that Imax's February earnings report will contain "news that will be perceived by the market as bad." This news could be about major changes in Imax's Ridefilm division. Also, Imax had promised analysts in 1998 that a deal with a major Hollywood studio would be announced by the end of the year, but no such deal has materialized so far.

Keller joins Sonics in Denver

Cherie Keller left the **Denver Museum of Natural History** at the end of 1998 to become marketing coordinator for **Sonics Engineering Services** in Denver. (SES is the result of the merger last summer of **Imax** subsidiary **Sonics Associates** and **Jim Barath**'s **Omnivest Technologies**.) In addition to standard marketing tasks, Keller will assist on projects that involve LF theater operations issues.

Keller joined the museum in January 1983 as part of the team that launched the **Lawrence Phipps IMAX Theater** in July of that year. Rising from administrative assistant, she became theater manager in less than three years, and served in that position until her departure in December. Planetarium manager **Don Asquin** moves in to take responsibility for the planetarium and the IMAX theater.

Keller tells *MaxImage!* that she hopes to keep in touch with all her friends and colleagues throughout the industry. She can be reached at 303-293-8883, fax: 323-293-8188, and by e-mail at ckeller@sonics.com.

White leaves Sheridan Group

Gareth White, formerly commercial director for Belfast, Northern Ireland-based LF theater developer **Sheridan Group**, became executive director and CEO of the Belfast Visitor and Convention Bureau in January. In the wake of the recent peace initiatives, White will be responsible for re-branding the city and building its tourist trade.

For more than four years White helped Sheridan promote its LF theaters in Ireland and England and win new contracts. He tells *MaxImage!* that he will miss being in the LF industry, but this new position is not only a great opportunity, but will mean less travel and more time with the family. He adds that he hopes in a few years to return to the LF business.

New and Future Theaters

Short Name	Theater	Country	Mfr	Fmt	Type	Open
Shreveport	Sci-Port Discovery Center	USA	IMAX	1570		11/15/98
Murrieta	Socal Theaters	USA	Mega	870		11/25/98
Bangkok	Cinema Plus IMAX Theatre	Thailand	IMAX	1570	3D	11/26/98
Lincolnshire	Regal IMAX Theater	USA	IMAX	1570	3D/SR	12/1/98
Anchorage	CineVentures - Alaska	USA	Iwerks	870		12/17/98
Richmond BC	Famous Players SilverCity	Canada	IMAX	1570	3D/SR	12/18/98
Kofu	Yamanashi Youth Science Center	Japan	GOTO	1070		12/31/98
Lisbon	Lisbon Espinho	Portugal	Iwerks	870		12/31/98
Brisbane	Cinema Plus IMAX Theatre	Australia	IMAX	1570	3D	1/10/99
Miami	IMAX Theatre at Sunset Place	USA	IMAX	1570	3D	1/23/99
Vaughan	Famous Players Colossus	Canada	IMAX	1570	3D/SR	2/12/99
London BFI	British Film Institute	England	IMAX	1570	3D	3/99
Los Angeles HH	Edwards IMAX Howard Hughes Ctr	USA	IMAX	1570	3D	3/99
Valencia CA	Edwards IMAX Theater	USA	IMAX	1570	3D/SR	3/99
Yountville	Magnum Cinema	USA	Mega	870		3/99
Cathedral City	Cathedral City IMAX Theater	USA	IMAX	1570		3//5/99
Dallas Cmk	Cinemark IMAX Theater	USA	IMAX	1570	3D	3/15/99
Rochester Cmk	Cinemark IMAX Theater	USA	IMAX	1570	3D/SR	3/15/99
Tulsa	Cinemark IMAX Theater	USA	IMAX	1570	3D/SR	3/15/99
Buffalo	Regal IMAX Theatre	USA	IMAX	1570	3D	3/31/99
Memphis Muv	Muvico IMAX Theater	USA	IMAX	1570		3/31/99
Auckland	Cinema Plus IMAX Theatre	N.Z.	IMAX	1570	3D	4/99
Canary Islands	Museo Ciencias et la Tecnologia	Spain	CinMec	870		4/99
Frankfurt	Bofiscope IMAX Theater	Germany	IMAX	1570	3D	4/99
Vinhedo	Adventure Park	Brazil	Iwerks	870	3D	4/99
Wash NMNH	Samuel C. Johnson IMAX Theater	USA	IMAX	1570	3D	4/99
Addison	Marcus IMAX Theatre	USA	IMAX	1570	3D/SR	5/99
Dublin CA	Regal IMAX Theater	USA	IMAX	1570		5/99
Edinburgh	Virgin Cinemax	Scotland	Iwerks	870	3D	5/99
Edmonton FP	Famous Players SilverCity	Canada	IMAX	1570	3D/SR	5/99
Mississauga	Famous Players Coliseum	Canada	IMAX	1570	3D/SR	5/99
New Rochelle	Regal IMAX Theater	USA	IMAX	1570	3D/SR	5/99
Rome	Trevi Fountain Theater	Italy	Iwerks	870		5/99
Toronto FP	Famous Players Paramount	Canada	IMAX	1570	3D	5/99
San Francisco	Sony IMAX Theater San Francisco	USA	IMAX	1570	3D	5/18/99
Kuwait City	Scientific Center	Kuwait	Unk			6/99
Montreal FP	Famous Players Paramount IMAX	Canada	IMAX	1570	3D	6//99
Oklahoma City	Omniplex	USA	Iwerks	1570		6/99
Sacramento	Sacramento IMAX Theater	USA	IMAX	1570	3D	6/99
Sioux Falls	Kirby Science Discovery Center	USA	Iwerks	870		6/99
Surfers Paradise	Cinema Plus IMAX Theatre	Australia	IMAX	1570		6/99
Bournemouth	Sheridan IMAX Theater	England	IMAX	1570	3D	6/30/99
Langley	Famous Players Colossus	Canada	IMAX	1570	3D/SR	7/99
Columbus COSI	Center of Science and Industry	USA	Iwerks	870	3D	9/99
Montreal Sho	Showmax Theatre Montreal	Canada	Iwerks	1570		9/99
Providence	Providence IMAX Theatre	USA	IMAX	1570		9/99
Ankara	Transturk IMAX Theater	Turkey	IMAX	1570	3D	10/99
San Juan	San Juan IMAX Theater	USA	IMAX	1570		10/99
Dearborn	Henry Ford Museum	USA	IMAX	1570	3D	11//99
Kansas City Mus	Kansas City Museum	USA	Iwerks	1570	3D	11/99
Oakland	Science Theater	USA	Mega	870		11/99
Berlin Sony	Sony IMAX Theater	Germany	IMAX	1570	3D/HD	12/99
Boston NEA	New England Aquarium	USA	IMAX	1570	3D	12/99
Johannesburg	Johannesburg IMAX Theater	South Africa	IMAX	1570		12/99
Perth CP	Cinema Plus IMAX Theatre	Australia	IMAX	1570		12/99
San Diego Krik	Krikorian IMAX Theater	USA	IMAX	1570	3D	12/99
Antwerp	Gaumont IMAX Theater	Belgium	IMAX	1570		12/99
Shanghai	Shanghai IMAX Theater	China	IMAX	1570	3D	12/99
Bethlehem	Discovery Ctr of Science & Tech	USA	Mega	870		2000
Buenos Aires	Cinemark IMAX Theater	Argentina	IMAX	1570	3D	2000
Calcutta	Calcutta	India	Unk			2000
Fresno	Edwards IMAX Theater	USA	IMAX	1570	3D	2000
Houston Edw	Edwards IMAX Theater	USA	IMAX	1570	3D	2000
Los Angeles UC	Universal City IMAX Theater	USA	IMAX	1570	3D	2000
Mexico City Cmk	Cinemark IMAX Theater	Mexico	IMAX	1570	3D	2000
Muttontown	Cradle of Aviation	USA	IMAX	1570		2000
Sao Paolo	Cinemark IMAX Theater	Brazil	IMAX	1570	3D	2000
Tampa Chan	Channelside IMAX Theater	USA	IMAX	1570	3D	2000
Toronto Zoo	Metropolitan Toronto Zoo	Canada	Unk	1570		2000
London SM	Science Museum	England	IMAX	1570	3D	2000
Budapest	I.T. IMAX Theater Budapest	Hungary	IMAX	1570	3D	2000
Istanbul	Transturk IMAX Theater Istanbul	Turkey	IMAX	1570	3D	2000
Newport	Newport on the Levee	USA	IMAX	1570	3D	2000
Prague	I.T. IMAX Theater Prague	Czech Rep	IMAX	1570	3D	2000

Interview: *Olympic Glory's* Frank Marshall

*(from **MARSHALL** on page 1)*

It actually would be a study of the classical guitar. The idea is to take a piece of music by a Spanish composer for guitar and orchestra and explore the images he was thinking of when he was writing it.

Not a traditional concept for an LF film.

No, but it would give you the chance to use LF images in the way they're used best, which is to show spectacular vistas and cultures and people, along with great music. I think what really works [in *Olympic Glory*] is the combination of music and image.

*Looking at the credits I said, "Wow, there's a lot of music in here." **John Williams, Randy Newman, Pete Townshend**, the sound tracks of* Forrest Gump *and* Silverado. *But I have to admit that I didn't catch every single piece that's listed there.*

Yeah, they're woven in pretty well and **Sam Cardon** did a fabulous job of writing original music for two or three sequences and then blending in the other tracks.

Once you decided to join the project, did you go out to do more research on Large Format films?

Well, that's one of the reasons I hired Kieth, because he's a master of the medium. And I really felt that we needed somebody to guide us in the shooting. I knew that I couldn't go to Nagano, and because this is a true documentary, there are no take-twos. So I didn't want to be experimenting with my own novice approach to things and miss something.

Hilary [Grinker, executive producer] originally asked me to direct the film, and I didn't feel I was qualified to do it because I didn't know the medium. But then on the other hand, when Kieth and I talked about it we said we'd really like to try and do some things out of the box here. You know, take chances, and break some of the rules, and he did a great job of capturing some of the shots that I'm told to this day that are no-nos, and they're in the movie.

So we did a lot of non-traditional things, and brought in a lot of things from my experience in 35mm.

What examples would you give?

Well, I think the style of editing, use of the music, storytelling. I used an editor who had never cut in large format, Chris Rouse.

Actually the scary thing for us was that we didn't really see it in this format until two weeks ago. And then we went,

"Whoops!" There were a couple of shots out of focus. That's one of the limitations, that there are no [LF] screening rooms. You have to wait until the museum [the **California Science Center** in Los Angeles] is closed and go down at ten o'clock at night, and you get one shot at it and then you've got to go home.

Were you editing on Avid or did you have 35 work prints?

Avid.

So you've just done some re-cutting in the last couple of weeks?

Yeah, we exchanged four shots, we took one shot out because the pace was off, and adjusted some of the sound. That's the other thing, there are no mixing rooms that duplicate the sound systems of an LF theater, so you have to really run the tracks.

You probably know that Greg MacGillivray mixed Everest *in the Edwards IMAX theater in Irvine just to get that sound. You didn't have that luxury?*

No. We didn't have the money that Greg has. But we did have our mixer at the screenings and then we went back and adjusted the surround tracks for what we heard in the museum.

Do you intend to do future films in the medium?

Oh, sure, we're talking about [the 2000 Olympics in] Sydney. That's a larger challenge, because it's farther away, there are more venues, and 20 more sports. I think that another thing we need to find out, for example, if we're going to cover the 100-meter races, we probably can't put a 15/70 camera there because it's too noisy. Too big. There are some things that I now know about the medium that we have to adjust for. Maybe we'd shoot that in 8/70 with a blimp, or something.

You wanted to do things that hadn't been done in the medium before, so you must have gained some insights as to what really does work in LF.

Well, we definitely tried to take advantage of those shots and visuals that you cannot do in any other medium. We take the audience on an emotional roller coaster, and that's what these large format visuals do that you can't do in 35. Now, we can tell an intimate story in 35, but we can't tell *this* kind of story.

And vice versa, I think. I mean if you started going to close ups of people [in LF], the audience would just [recoil from the screen]. So it's a different story-telling technique, and I tried to have fun with it.

Interview: *Olympic Glory's* Kieth Merrill

Kieth Merrill is well known to the LF community as director of some of the medium's most successful films, from ***Grand Canyon*** in 1985 to last year's Oscar-nominated ***Amazon***. **Scott Swofford** has produced several LF films, frequently with Merrill, including *Amazon*, and ***Zion Canyon: Treasure of the Gods.*** Merrill spoke to me about the making of *Olympic Glory* at the New York premiere, and Swofford joined us later.

How was working with Frank Marshall?

It was great! I knew it'd be great. First of all, he's just a great human being. But creatively, it was just a really good partnership. He and our editor Chris Rouse brought a freshness to the film that I think was really terrific. They made us all rethink things, because after fifteen years of doing LF films you get locked into little notions, "Well, you shouldn't do this, and you shouldn't do that." And Frank was always pushing the envelope.

Olympic Glory *director Kieth Merrill (l.) and producer Frank Marshall.*

We agreed going in that I would shoot more boldly than normal and do some things that we don't normally do, like fill the entire screen instead of worrying about keeping the action [centered in the lower third of the frame]. We deliberately did that just to make it more enveloping. So at one level he really inspired and encouraged us to shoot it more boldly and then in post-production he and the editors just brought another level of inspiration to it.

What did Frank contribute in post?

Just the whole style of the editing. I mean, obviously we collaborated in the early editing in terms of the general structure and framework. But the use of fade-outs, for example. It's a small thing, but it's a technique that you don't normally see in LF, and yet I thought it worked beautifully. There's the compositing of the images, which was largely Chris's contribution: the selection of the multiple screens, the pacing of the editing, the bold use of inserts within an LF field.

And then because of Frank's tremendous credibility, we have the most sensational musical track in history. We couldn't afford a really big composer, so we decided to try to get the best selections of the top 20 composers in the history of the world. And we did, because of Frank's relationships. Nobody can bring that sort of thing to the table but a Frank Marshall. Frank just calls **John Williams** and says, "Hey, John, can we use this piece?" And John says, "Sure," and away we go. So we ended up with some spectacular stuff. **Sam Cardon**, our composer, integrated and rescored it all to make it all fit together as a score, and did a brilliant job.

You've worked with him before?

Yeah, Sam did *Zion* for us.

Before going to Nagano you had a lot of challenges, logistically. How did it all work out? Did you feel like you were prepared once you were there?

We really were. (Producer] Scott Swofford speaks Japanese. I've worked with Scott on a lot of films, anyway, so we think alike. But Scott was unbelievable in being able to set everything up, by speaking the language, by being able to communicate very clearly with our Japanese production teams.

Looking back on it, the only thing that would have made it better is had we been able to choose our camera positions as opposed to being assigned our camera positions. But having said that, a couple of our cameramen, one in particular, never took no for an answer. They'd go set up where they were supposed to, and then about five minutes later they'd suddenly be in this incredible spot. People would say, "How did you get there?" And he'd say, "Well, I just picked up my camera and moved over here." And usually they got some great shots before they got moved back and sometimes they never got moved back. We moved our cameras [from their assigned places] several times and got moved [back] several times.

What do you feel is the biggest triumph of what you accomplished there?

I think it's the composite feeling. I think we achieved what we started out to do, and that is to capture and convey to audiences who will never have a chance to be at an Olympics that tremendous feeling of victory, that tremendous feeling

*(see **MERRILL** on page 9)*

From Panoramic Paintings to Circular Cinema

In which it is revealed that the origins of today's Large-Format cinema date back more than 200 years

by Emmanuelle Michaux and James Hyder

One hundred years ago, the world's first 360° film presentation – one of the first Large-Format film systems – was invented. But it did not arise in a vacuum; it was the direct descendant of panoramic paintings that had been popular for more than a century. Even though today 360° cinemas are not as common as other large formats, a quick glimpse at their history can tell us much about our industry and where it may be tomorrow.

Ever since the first prehistoric cave paintings, man has tried to depict the world with greater and greater accuracy. At the end of the 18th century, this effort found its most powerful expression in panoramic painting.

In 1785, **Robert Barker**, an English painter, had the idea of making a huge circular painting in a rotunda. Inside, the audience was completely surrounded by a wonderful 360° view. The invention was very successful, spreading rapidly throughout Europe and the United States. Ranging in size from 46 feet (14 meters) to 125 feet (38 meters) in diameter, panoramas presented between 144 and 393 linear feet (44 and 120 linear meters) of realistic imagery. Audiences were captivated by the panoramic paintings' phantasmagorical effect which gave the feeling of being whisked away to other places: spectacular battlefields, capital cities, exotic locales. It was the original virtual reality system.

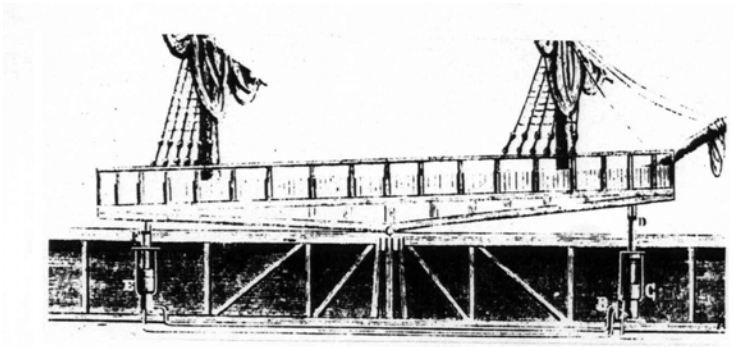


Fig. 1. Hydraulic pump system for the panorama "The Avenger." Engraving from the journal Nature, 1892.

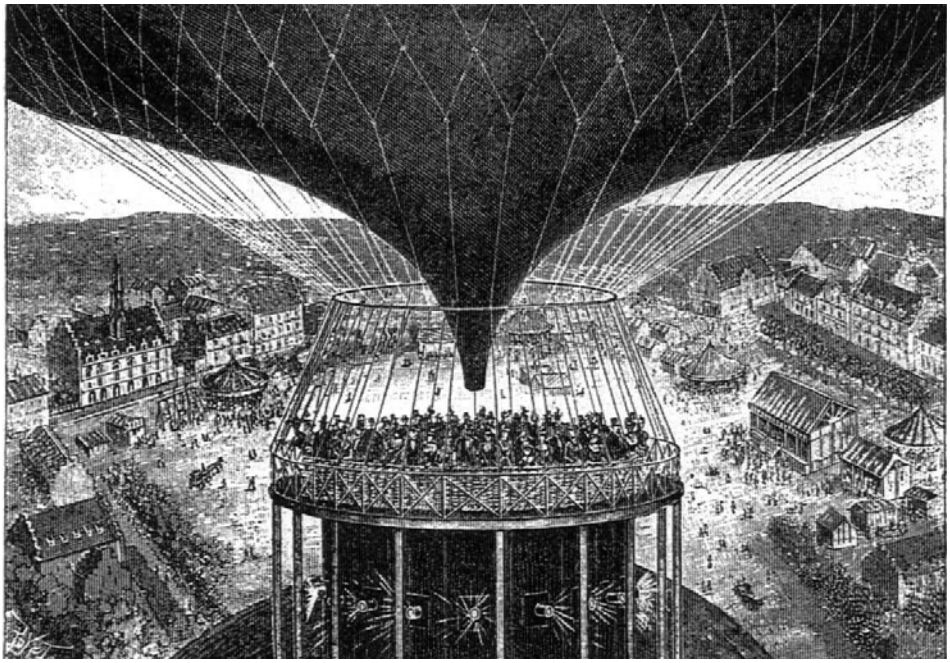


Fig 2. Interior view of the Cinéorama theater. The gondola (above) and projectors (below).

Although it is hard now to determine how many panoramas were created, we can get some idea of their popularity from a few isolated facts: in 1883 alone six panoramas opened in Paris; in London's Leicester Square, Barker and sons exhibited 126 different "productions" from 1794 to 1861. As with many entertainment technologies since, initial costs were high, with admission prices that were affordable only by upper-class patrons. But by the end of the 19th century, panoramas were available to the working classes as well.

Over time the invention was improved with the introduction of moving panoramas. Rotating platforms slowly drew audiences past the paintings. Later, a tame version of today's motion simulators was introduced, using hydraulics to produce a the sensation of a boat trip (*see figure 1*).

Even after the invention of motion pictures in the late 1890s, panoramas and moving panoramas remained very popular. But by the turn of the century they had succumbed to the greater realism of the movies.

Frustrated by the small size of early cinema screens, **Raoul Grimoin-Sanson**, a French inventor, decided to adapt the concept of panoramic painting to the cinema for the 1900 Paris Universal Exposition. He created the first 360° cinema system, Cinéorama (*fig. 2*): ten 70mm projectors in the middle of the theater projecting simultaneously onto ten screens in a theater that was 105 feet (32 meters) in diameter. To shoot the film for his theater, Grimoin-Sanson developed a ten-camera rig (*fig.3*).

Contemporary press reports were full of praise. Seated in an actual balloon basket in the middle of theater, above the projectors, spectators felt themselves take off for a balloon trip around Paris, London, Barcelona, and Tunis. The film was colorized

by hand.

Unfortunately, during the fourth performance a projector overheated. The projectionist, overcome by the heat, fainted and fell, cutting two fingers in a projector's fan blades. Police immediately closed the theater for safety reasons, driving Grimoin-Sanson into bankruptcy and Cinéorama to an untimely death.

For more than 50 years, multi-screen cinema was forgotten by everyone except **Abel Gance**, who in 1927 made the three-screen classic, ***Napoleon***.

Fred Waller's Cinerama, introduced in 1952, was the first commercially successful multi-projector large-format system, but it wasn't until Disney's Circarama in 1955 that another 360° system was unveiled. The original Circarama system, developed by **Ub Iwerks**, used eleven 16mm projectors. In 1960 it was modified to use nine 16mm panels. Circle-Vision, introduced in 1967, was Disney's nine-screen, 35mm upgrade to Circarama. These systems were used at **Disneyland** in California and **Walt Disney World** in Florida.

Circle-Vision was followed in 1977 by Swissorama, a single-strip, 10-perf, 70mm system projecting through a fisheye lens onto a cylindrical screen. Invented by **Ernst Heiniger**, Swissorama was installed at the **Swiss Museum of Transport** in Lucerne.

In 1986, **Don Iwerks** (Ub's son) formed **Iwerks Entertainment** and developed two 360° systems, Iwerks 360 and Imagine 360. The latter was based on Swissorama's patent. The former, like his father's Circle-Vision, used nine 35mm panels.

Also using this same nine-screen, 35mm format is the Circorama system, developed for **Futuroscope**, the French theme park of the motion picture in Poitiers. Five films have been produced for this system, including two Futuroscope's theater (the latest in 1996), and one each for the World's Fair in Seville, Spain, a racing museum in Japan, and a D-Day exhibit in Normandy.

Fig. 3. The mechanism for shooting Cinéorama film. Note that three men must hand-crank the Cinéorama rig's ten cameras.

Interestingly, the most recent 360° presentation, built in 1997 for a theme park near Shanghai, China, harks back to last century's painted panoramas. In ***Top Secret***, created by **Steven Marble**'s **Catalyst Entertainment**, the whole floor of an 80-foot (24-meter) circular theater is moved hydraulically in sync with computer-generated images from nine video projectors.

The similarities between this experience and the moving-platform panoramic paintings of the last century remind us that there is nothing truly new under the sun. Today's hottest technology has its roots in the ideas and works of our grandparents and great-grandparents. And the presentations we create for our modern-day magic-lantern theaters are yet another response to the desire for wonder, excitement, and enlightenment that is as old as humanity.

Emmanuelle Michaux is a filmmaker and scriptwriter living in Paris. She has written a book, From Panoramic Painting to Circular Cinema, *published by L'Harmattan, and is currently making two short films in 15/70,* Memories of a Journey in Egypt *and* Passerelle.

*(from **MERRILL** on page 7)*

of support, of patriotism. It's a combination of many things, but [during the Olympics] you're suspended in kind of a utopian state of brotherhood and happiness and wonder. It's like 16 days in a different universe, because you're focused on things entirely different than your normal life. And I think there's something in all of us that resonates with victory, and with competing after tremendous effort, because our lives are all fraught with struggle.

And somehow for a moment if we can vicariously attach ourselves and identify with a Picabo Street or a Hermann Meier or a Bjorn Daehlie and share that triumph, it's something very liberating for the human soul.

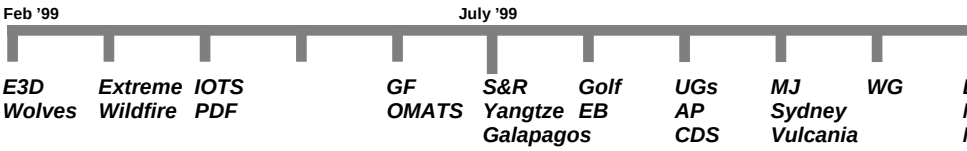
I think the film really connects you with the people. Nobody's ever heard of [Japanese speed skating gold medalist Hiroyasu] Shimizu, but by the time those few minutes are over, you care about Shimizu, and you're thrilled for him, and you know how his mother feels, and you know how he feels.

[Swofford joins the conversation.]

How do you think the scandal around the Salt Lake City bid is going to affect the film? How would you guess people are going to receive a Large Format film about the Olympics now that the Olympics are in the headlines for lots of other reasons?

Scott Swofford: I think Olympic fans would see the film, no matter what. And [the scandal] might attract an audience that had a benign interest in the Olympics and now want to know what the whole thing is about. Frank [Marshall] made the comment a minute ago that the terrible tragedy on Everest made the Everest film. It's very possible that if public awareness [of the Olympics] goes up because of current events, it may actually help [the film].

KM: I think that finally the film is what the Olympics are about, and that's the athletes. Problems come and go, but what sustains the Olympics are these extraordinary athletes who allow us to extend our dreams and aspirations.



Underlined titles are 3D

Wolves
National Wildlife Productions/Wolfco Productions; distributor: Primesco; director, cinematographer: David Douglas; associate producer: Di Roberts; producers: Goulam Amarsy, Pietro Serapiglia; executive producer: Christopher Palmer; narrator: Robbie Robertson. Release: March.
- Film is complete.
- World premiere: February 23 at the Fernbank Museum of Natural History, Atlanta, GA.

Extreme
Extreme Productions; distributors: Extreme (Europe), Imax (elsewhere); director: Jon Long; cinematographer: Bill Reeve; key grip: Chris Wiseman; producers: Long and Neils de Jong Franken; executive producers: de Jong Franken and Peter Beyak. Release: March in Europe, summer 1999 elsewhere.
- Film is complete.
- World premiere: March 4 at the Swedish Museum of Natural History, Stockholm.

Wildfire: Feel the Heat
Discovery Channel Pictures; distributor: Primesco; director: Mike Slee; cinematographer: Rodney Taylor; line producer: Alex Ferguson; producers: Richard Sattin, Phil Streather; executive producer: Mick Kaczorowski. Release: March .
- Film is complete.
- World premiere: March 11 at the National Air and Space Museum, Washington, DC.

Island of the Sharks (wt)
Nova Large Format Films/Howard Hall Productions; distributor: Imax; director, cinematographer: Howard Hall; producer: Michelle Hall; executive producer: Susanne Simpson. Release: April.
- Principal photography is complete.
- February: Editing continues in Del Mar, CA.
- World premiere: April 21, 1999, Liberty Science Center, Jersey City, NJ.

Gold Fever
Science North/Gold Fever Films, Inc.; distributor: SK Films; director: David Lickley; cinematographer: Rene Ohashi; narration writer: Stephen Low; producer: Lickley, Doug Macfarlane; executive producer: James Marchbank. Release: June.
- Principal photography is complete.
- February: CGI work and editing continue in Toronto.

The Old Man and the Sea
Productions Pascal Blais/Panorama Film Studio of Yaroslav/Imagica Corp./Dentsu Tec/NHK Enterprises 21; distributor: Ogden Entertainment; director (animation): Alexander Petrov; director (live action): Eric Canuel; producer: Michel Sery; executive producer: Bernard Lajoie. Release: June.
- Animation began in Montreal in early 1997 and, at about one minute per month, will be completed this month.
- Live action photography is complete.
- February: Editing continues in Montreal.

Siegfried and Roy: The Magic Box
L-Squared Entertainment; distributor: Imax; director: Brett Leonard; script: Leonard, Lyn Vaus; producers: Leonard, Michael Lewis, Lou Gonda; executive producers: Bernie Yuman, Jon Ein, Robert Greenhut. 3D. Release: July 1999.
- February – March: Shooting on a stage in L.A.

Yangtze: The Great River of China
Dentsu Tec Inc./China Research Institute of Film Science and Technology; distributor: tba; director: Atsushi Kawamata; cinematographer: Takashi Yoshimura; writer: Yasushi Sagkaguchi; producer: Keiko Machida; executive producers: Kenji Yamashita (Japan), Li Shu Pin (China). Release: July 1999.
- Shooting wrapped in October.
- English version will be ready for GSTA conference in September 1999.

Galapagos: The Enchanted Voyage
Mandalay Media Arts; distributor: Imax; directors: Al Giddings, Dave Clark; script: Barry Clark; editor: James Lahti; producers: Giddings, Clark; executive producers: Andrew Gellis, Lawrence O'Reilly; executive producers for Mandalay: Peter Guber, Barry Clark. 3D. Release: summer 1999.
- Principal photography is complete.
- February: pickups in Galapagos and Florida.

Golf (wt)
JQH Film Entertainment; distributor: JQH; director, writer: Bruce Neibaur; cinematographer: Reed Smoot; producer: Jim Rutherford; executive producer: Ruffin Beckwith. Release: summer 1999.
- Shooting is temporarily on hold while the script is refined.

The Enchanted Billabong
ImagineIf; distributor: tba; director/producer: David Waddington; writer: Michael Wagner; co-producer: Susan Richard. 3D. Release: summer 1999.
- Half of 3D CGI work is done.

Ultimate G's: Flying to the Extreme
Sky High Entertainment Productions; distributor: tba; director: tba; cinematographer: tba; writer: Jean Bergeron; line producer: Jacques Langlois; executive producer: Carl Samson. 3D. Release: September 1999.
- Filming aerobatics over El Salvador has been postponed until March.

Adventure Planet
nWave Pictures; distributor: nWave Pictures; director, executive producer: Ben Stassen; lead animator: Jos Classen; producer: Charlotte Huggins. 3D. Release: fall 1999.
- More than 20 minutes of animation is done.
- February: Animation continues in Brussels.
- Film will be complete by LFCA in May 1999.

Cirque du Soleil: Journey of Man
Northern Sun Productions; distributor: Sony Pictures Classics; director: Keith Melton; cinematographers: John Hora, Reed Smoot; script: Peter Wagg, Steve Roberts; producers: Andre Picard, Wagg; co-producers: Antoine Compin, Charis Horton; executive producer: Mitchell Cannold. 3D. Release: fall 1999.
- Shooting wrapped in Berlin in January, on schedule, under budget
- Picture editing is complete, other post work continues.

Michael Jordan To The Max
Giant Screen Sports/James D. Stern Productions, NBA Entertainment; distributor: Giant Screen Sports; directors: Jim Stern, Don Kempf; cinematographer: James Neihouse; producers: Don Kempf, Steve Kempf, Jim Stern. Release: fall 1999.
- Filmed Jordan's retirement press conference in

Siegfried and Roy: The Magic Box
from L-Squared Entertainment.

January (35mm).
– March, April: Shooting in Chicago and North Carolina.

Sydney: Story of a City
Total Big Screen Productions; distributor: Total Big Screen Distribution; director: Bruce Beresford; cinematographer: Andre Fleruen; writer: John Izzard; composer: Nigel Westlake; producers: Philip Gerlach, Sue Milliken; starring Lucy Bell, Paul Mercurio. Release: fall 1998.
–Shooting wrapped on Dec. 31, 1998.

Vulcania
Rigaud Production; distributor: Conseil Régional D'Auvergne; director, cinematographer: Pierre Willemin; producer: Dominique Rigaud. Filmed in 8/70, 20 min. Release: fall 1999.
– Still to be filmed: volcano in Vanuatu in the New Hebrides.

The World's Game
Giant Screen Sports/Shue Media, in association with ISL; distributor: Giant Screen Sports; director: Jonathan Hock; cinematographer: James Neihouse; producers: Don Kempf, Steve Kempf, Andrew Shue, John Shue; executive producer: Alan Rothenberg. Release: October 1999.
– March – May, 1999: filming in Brazil, USA, Japan, Europe, Africa.

The Boxer
TAARNA Studios Inc.; distributor: tba; writer, producer, director: Pierre Lachapelle; line producer: Lucie Marchand; vfx team leader: Stephen Menzies; based on a story by Kaveh Kardan. 3D. Release: late 1999.
– Computer animation is continuing at TFX Animation in Montreal.

Migrations
Houston Museum of Natural Science/Graphic Films Corp.; distributor: HMNS; director: George Casey; producer: Paul Novros. Release: late 1999.
– January: Filmed gray whales from boats and planes near Monterey, CA.
– February: Canadian geese and other birds at Basque del Apache, NM.
– February – March: Gray whales near San Ignacio, Baja, Mexico.

The Majestic White Horses of Vienna (wt)
MR-Film; distributor: tba; director, producer: Kurt J. Mrkwicka; cinematographers: Walter Kindler, Jack Tankard; sound designer: Peter Thillaye; associate producer: Di Roberts. Release: late 1999.
– February – July: Filming in Vienna, Spain, Jordan, and Slovenia.

Dolphins (wt)
MacGillivray Freeman Films/National Wildlife Productions; distributor: MFF; director/cinematographer: Greg MacGillivray; editor: Steve Judson; script: Tim Cahill; producer: Alec Lorimore; executive producer: Chris Palmer. Release: March 2000.
– Shooting wrapped in January.

Ben Stassen (l.) directs Stuart Pankin in Encounter in the Third Dimension, *premiering this month.*

California
MacGillivray Freeman Films; distributor: MFF; director: Greg MacGillivray; camera operators: Brad Ohlund, MacGillivray, Jack Tankard, B.J. Worth; writers: Mark Krenzien, Sandra Tsing Loh; line producer: Krenzien; producers: MacGillivray, Alec Lorimore; executive producer: Robert Kresser. Release: March 2000 (California), Summer 2000 (world).
–February – March: Shooting in San Diego

Solarmax
JAVA Films Pty. Ltd.; distributor: Museum of Science and Industry, Chicago; director: John Weiley. Release: Spring 2000.
– March: filming in Greenland.
– Future locations: Antarctica, Japan, Turkey.

Symbol of the North (wt)
SDA Productions; distributor: SDA; directors: Martin Dignard, Bill Reeve; executive producer: Andre Picard. Release: spring 2000.
– February: Shooting in Northern Quebec and Labrador.

The Californias (wt)
Summerhays Films, Inc.; distributor: Summerhays Films, Inc.; director, producer: Soames Summerhays; co-executive producer: Don Steele; executive producer: Michael W. Hager. Release: May 2000.
– January: Filmed reef fish and whales from boats and underwater off Pacific coast of Baja.
– February – March: Filming land animals in Baja.

American Road
Ideal Entertainment; distributor: Imax Corporation; director: Peter Shapiro; co-directors: Martyn Atkins, Don Was; cinematographer: Reed Smoot; co-producer: Smoot; line producer: Tony Brown; music producer: Was; producer: Jon Shapiro. Release: summer 2000.
–Spring – summer 1999: Filming throughout USA.

Yosemite
Summerhays Films, Inc.; distributor: Summerhays Films, Inc.; director, producer: Soames Summerhays; producer: Don Steele; executive producer: Jerry Harrah. Release: late 2000.
– 20% of principal photography has been shot over the last two years.

Journey Into Amazing Caves (wt)
MacGillivray Freeman Films; distributor: MFF; director/editor: Steve Judson; script: Jack Stephens; producers: Greg MacGillivray, Alec Lorimore. Release: March 2001.
– Shooting will continue in July and August at locations to be determined.

Also in production:

Patrouille de France
Rigaud Production; producer: Dominique Rigaud. 5 min. Release: spring 1999.
– October: filmed French national precision aerobatic team over Provence.
– February: Post production will be completed.

Bookings: February 1999 by film

560 bookings of 81 films in 206 theaters

The data on the following pages are **not** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from surveys of LF theaters, distributors, the world wide web, and other sources.

We will make every effort to improve the thoroughness, accuracy, and usefulness of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 17.

Key to Status:

A - most frequent or only show.
B - any other regularly scheduled film.
E - evenings or weekends only.
F - festivals or run of less than one month.
S - irregularly for schools, not on public schedule.

Film	Theater	Open	Close	Status
AEK	Adelaide	6/10/98	5/31/99	
	Apple Valley	6/12/98	3/29/00	A
	Bangkok	11/27/98	5/31/99	
	Cape Town	11/15/98		B
	Denver	10/9/98	2/11/99	B
	Denver	2/12/99	6/10/99	S
	Fort Lauderdale	10/9/98	10/9/99	
	Hague	10/15/98	4/11/99	A
	Las Vegas CP	10/19/98	4/19/99	
	Louisville	1/9/99	6/99	A
	Melbourne	6/26/98	5/31/99	
	Milwaukee	12/12/98	6/30/99	
	Montreal VP	10/23/98	4/11/99	A
	New York AMNH	9/26/98	6/4/99	
	Omaha	7/1/98	6/30/99	
	Ontario Edw	1/1/99	6/30/99	
	Perth Omni	7/4/98	2/28/99	A
	Portland	11/6/98	2/4/99	A
	Portland	2/5/99	6/8/99	B
	Regina	12/15/98	10/1/99	
	Scottsdale	10/8/98	3/1/99	A
	Speyer Dome	2/18/99		A
	Sydney	6/4/98	5/31/99	
	Vienna	1/8/99	4/8/99	A
Africa	Baltimore			S
	Beijing	8/25/97	8/25/99	A
	Brisbane	1/21/99	4/99	
	Brussels	5/20/98		B
	Cape Town	7/13/98		S
	Hampton	7/15/98		S
	Nyack	2/12/99	5/11/99	
	Ontario Mills	7/2/98	6/30/99	E
	Perth Omni	10/31/98	2/28/99	F
	Reno FP	1/1/98		S
	Speyer Imax	9/16/95		B
	Sudbury		9/6/99	S
	Syracuse	9/12/98	2/28/99	
	Taipei MCRC	7/1/98	6/1/99	A
	Tampa MOSI	12/19/97	9/30/99	S
	Tokyo IMAX	4/18/98		B
Alamo	Hastings	12/10/98	5/30/99	
	San Antonio	1/88	12/99	A
Alaska	Boston MOS	2/12/99	6/99	A
	Chiba City	4/1/98	3/31/99	A
	Denver	2/12/99	6/10/99	A
	Hampton	9/19/98	2/11/99	A
	Hutchinson	11/13/98	5/30/99	A
	Ichikawa	12/1/98	3/29/99	A
	Jersey City	10/9/98	4/22/99	B
	Lubbock	11/4/98	2/28/99	A
	Nagasaki	10/2/98	3/31/99	A
	Nagoya OT	4/1/98	3/31/99	A
	Ontario Mills	11/26/98	3/25/99	E
	Orlando SC	12/1/98	3/31/99	B
	Osaka Sak	10/1/98	4/6/99	
	Quebec	10/27/98	2/22/99	A
	Seattle Omni	11/1/98	2/28/99	
	Singapore SC	9/1/98	3/1/99	A
	Stockholm	11/16/98	3/11/99	A
	Tokyo TSC	12/5/98	5/30/99	A
	Vantaa	9/1/98	8/31/99	A
	Vienna	1/8/99	4/8/99	E
Amazon	Apple Valley	9/1/98	2/99	B
	Baltimore	2/5/99	5/20/99	
	Barcelona	11/18/98	11/18/99	
	Boston MOS	2/12/99	5/99	B
	Dallas SP	2/26/99	2/00	A
	Edmonton SSC	10/9/98	2/8/99	
	Hastings	3/23/98	6/7/99	B
	Mexico City Pap	1/1/99	8/31/99	A
	New York AMNH	11/98	4/30/00	B
	Perth Omni	10/98	3/1/99	A
	Rotterdam	4/23/98	3/31/99	S
	San Antonio	12/15/98	6/15/99	
	Seattle PSC	2/18/99	3/15/99	
	Speyer Imax	11/14/97		B
	Stockholm	11/16/98	3/11/99	B
	Winnipeg	3/1/98	3/31/99	
Antarc	Bangkok	11/26/98		
	Berlin Disc	10/2/98		A
	Brussels	9/1/98	5/30/99	
	Cocoa	2/1/99	1/31/00	
	Perth Omni	2/92		S
ATSOT	Barcelona	5/29/97		
	Bochum	12/97		
	Dusseldorf	10/15/98		
	Halifax	9/8/98		
	Madrid	10/27/98		
	Montpelier	11/11/98	2/99	
	Munich	3/11/98	3/99	B
	New York Sony			B
	Oslo	9/28/98	5/11/99	
	Sinsheim	9/19/97		B
Beavers	Baltimore			S
	Berlin Disc	10/2/98		B
	Hamaoka	4/1/98	3/31/99	
	Lucerne	10/19/98	3/1/99	B
	Memphis Pink	2/1/99	4/30/99	B
	Yunelin Hsien 1	1/1/98	2/28/99	
BP	Berlin Disc	10/2/98	10/1/99	A
	Brussels	9/30/98		S
	Dublin IRL	10/2/98	3/31/00	
	Houston SCH	7/30/94	5/31/00	
	Oslo	2/1/99	7/31/00	
	Speyer Imax	5/18/95		S
	Stockholm	11/16/98	3/11/99	B
Closed	Castle Rock	11/1/98	4/30/99	
	Richmond VA	10/98	3/99	
CV	Hong Kong	2/10/98	2/9/00	S
	Leon	2/14/98	2/12/99	
	Little Rock	4/15/98	2/28/99	B
	London ONT	4/98	12/31/99	S
	Sagamihara	10/24/98	4/15/99	A
	Speyer Dome	7/2/98	2/9/99	A
	Taipei AM	2/4/97	2/4/99	
	Toronto OSC	11/1/97	11/1/99	
	Wash NASM	8/8/96		A
DB	Omiya	9/1/98	3/31/99	A
DIA	Brussels	5/20/98		B
	Duluth	6/6/98	6/30/99	
	Hampton	4/5/92	5/31/99	
	Houston SCH	1/18/93	5/31/00	B
	Hutchinson		6/17/99	S
	KSC 1	7/21/85		A
	Lucerne	7/1/98	6/30/99	
	Montpelier	1/20/99		
	Sudbury	6/18/94	9/30/99	
	Syracuse	1/26/97	9/1/99	
	Taipei AM	2/4/97	2/4/99	
	Valencia Spn	4/17/98	4/16/00	
DIS	Houston SCH	7/30/94	5/31/00	
	Hutchinson	10/15/94	12/31/99	S
	Nagano Hot	12/19/98	5/10/99	
	Perth Omni	2/95		S
	Quebec	11/14/98	2/22/99	B
	Tampa MOSI	12/1/95	9/30/99	S
Discov	Shima	4/10/98	3/31/01	A
DP	Tatebayashi		5/16/99	A
	Wakayama		3/31/99	A
E3D	Berlin Disc	2/26/99	12/31/99	A
	Irvine	2/26/99		A
	Los Angeles CSC	2/26/99		A
	Ontario Edw	2/26/99		
EMSH	Seattle Omni			A
EOTS	Chiba City	4/1/98	3/31/99	A
	Virginia Beach	4/1/98	4/30/01	
Everest	Adelaide	5/8/98	12/31/00	
	Anchorage	12/17/98	4/30/99	A
	Atlanta FMNH	1/1/99	2/28/99	B
	Baltimore	10/1/98	2/6/99	E
	Barcelona	3/12/98	3/10/99	A
	Berlin Disc	10/2/98	4/1/99	
	Branson	5/98	4/99	B
	Brisbane	1/99	7/99	
	Brussels	5/20/98		A
	Cape Town	7/13/98		B
	Chattanooga	3/28/98	5/99	
	Chicago MSI	10/98	2/99	B
	Cleveland	11/20/98		B
	Columbus Mar	10/2/98	2/28/99	A
	Copenhagen	4/2/98	2/99	
	Denver	2/12/99	6/10/99	B
	Detroit	5/15/98	8/31/99	
	Duluth	11/6/98	6/30/99	B
	Gatlinburg	7/17/98	6/14/99	B
	Hague	10/15/98	4/22/99	B
	Hull	10/10/98	3/15/99	A
	Hutchinson	10/1/98	3/11/01	B
	Johannesburg	11/1/98		
	Kansas City Zoo	5/15/98		B
	Lincolnshire	11/13/98	3/1/99	
	London ONT	12/20/98		A
	Los Angeles CSC	10/16/98		A
	Lucerne	5/11/98		B
	Madrid	3/11/98	3/10/99	
	Melbourne	5/98	12/11/00	
	Mexico City Pap	1/27/98	9/26/99	A
	Miami	1/22/99		
	Mobile	10/12/98	2/15/99	
	Monterrey	10/1/98	5/1/99	
	Murrieta	11/25/98	5/24/99	A
	Myrtle Beach	7/1/98	7/31/99	
	Norwalk	6/19/98	6/17/99	A
	Omaha	2/15/99		
	Osaka Sci	1/1/99	3/31/99	
	Oslo	4/22/98	4/30/99	

Film	Theater	Open	Close	Status
	Pensacola	3/6/98	3/99	B
	Phoenix	2/13/99	5/31/99	B
	Portland	11/6/98	2/4/99	B
	Regina	6/15/98		
	Rotterdam	4/23/98		A
	San Diego RHF	7/3/98	2/28/99	B
	San Jose	10/11/98		
	Seattle PSC	10/22/98	3/15/99	
	Sedona	7/1/98	9/15/99	B
	Speyer Imax	4/3/98		A
	Spokane	4/4/98	3/99	A
	Stockholm	11/16/98	3/11/99	B
	Sudbury	1/20/99		
	Sydney	3/15/98	12/31/00	
	Taichung	7/1/98		A
	Tampa MOSI	11/20/98	9/30/99	B
	Tokyo IMAX	10/3/98	2/3/99	A
	Toronto OSC	10/23/98	6/30/99	A
	Vancouver SW	1/5/99	3/13/99	B
	Victoria	2/12/99	5/11/99	A
	Vienna	1/8/99	4/8/99	E
	Virginia Beach	10/1/98	2/1/99	
	Wash NASM	3/5/98	6/99	E
	Yellowstone	7/15/98	9/30/99	
	Zion	8/22/98	6/30/99	B
Extreme	Irvine	2/15/99	12/31/99	
	Ontario Edw	2/15/99	12/31/99	
	Valencia Spn	2/15/99	12/31/99	
FMHG	Virginia Beach	6/16/97	6/15/00	
FOK	London ONT	6/1/97		S
FP	Aguascalientes	10/12/98	10/12/99	
	Rio	10/31/98	10/31/99	
GAW	Saint Louis Arch	3/3/97		A
GBR	Saint Louis SC	1/99	6/99	
GC	Brussels	5/20/98		B
	Cape Town	7/13/98		S
	Corsicana	8/1/98	2/1/99	
	Gatlinburg	7/17/98	6/30/99	A
	Grand Canyon	11/1/98	2/28/99	A
	Houston MNS	11/12/98	3/8/99	
	New Orleans	12/2/98	3/5/99	
	Omaha	7/3/98	2/1/99	
	Oslo	5/98	8/1/99	
	Rio	10/31/98	10/31/99	
	Speyer Imax	5/19/95		B
	Stockholm	11/16/98	3/11/99	B
	Victoria	7/30/98	2/11/99	B
GP	Atlanta FMNH	1/1/99	2/28/99	B
	Copenhagen	9/15/98		
	Denver	10/9/98	2/11/99	A
	Fort Worth	10/9/98	4/15/99	
	Indianapolis CMI	1/99	5/99	A
	Kofu	1/15/99	7/15/99	A
	Louisville	1/9/99	6/99	B
	Memphis Pink	1/16/99	4/30/99	A
	Milwaukee	10/3/98	5/14/99	
	Philadelphia	9/10/98	3/11/99	A
	Pittsburgh	12/11/98	5/13/99	A
	Sendai CSC	12/5/98	5/23/99	
	Taichung	1/1/99	12/31/99	A
	Taipei MCRC	11/5/98		
	Tampa MOSI	11/20/98	2/25/99	A
	Tampa MOSI	2/26/99	5/27/99	B
	Vancouver SW	11/6/98	3/13/99	A
HC	Houston SCH	6/30/94	5/31/00	B
HCBTD	San Simeon			A
HD	Kaohsiung	11/9/98	11/8/99	
	Montreal VP	10/23/98	4/11/99	A
	Sinsheim	5/15/98		A
Heart	Dollywood	4/10/94		A
HH	Honolulu DCI	12/2/91		A
	Taichung	10/17/97		
IA	Barcelona	5/97		
	Madrid	10/22/98	10/99	
	Puebla	10/98	5/99	
	Regina	10/10/98		B
Imagine	Bochum	10/16/98	12/31/99	
	Virginia Beach	4/1/98	4/30/01	
ITD	Adelaide	5/8/98	2/28/99	
	Apple Valley	3/29/97	3/29/02	A
	Chattanooga	4/1/97	5/3/01	B
	Chicago NP	1/1/99	1/1/00	B
	Fort Lauderdale	6/4/97	11/30/99	B
	Kaohsiung	5/9/98	11/8/99	
	Las Vegas Lux	6/27/97	2/1/99	A
	London ONT	8/1/98		B
	Los Angeles CSC	10/16/98	5/31/99	S
	Munich	11/1/98	10/31/99	
	Nyack	9/25/98	1/20/00	
	Omaha	3/29/98	3/31/99	
	Ontario Edw	11/26/97	12/30/99	B
	Orlando Muv	7/3/98	11/30/00	
	Osaka Sci	1/1/99	6/30/99	A
	Sinsheim	5/15/98	5/20/01	B
	Vancouver CN	3/1/97	12/31/99	B
	Virginia Beach	6/15/96	4/30/01	
L5	Bangkok	11/27/98	5/31/99	
	Barcelona	11/1/98	10/31/99	
	Hampton	1/15/99	6/30/99	
	Indianapolis WR	8/7/97	8/15/01	
	Kaohsiung	11/9/97	5/8/99	
	KSC 2	10/12/96		A
	Las Vegas Lux	8/1/98	2/1/99	S
	London Troc	6/20/98	10/31/99	
	Sinsheim	10/26/96	5/20/01	B
	Sydney	8/6/98	2/28/99	B
	Yokohama	4/1/98	3/31/99	A
LA	Iruma	6/96		A
LB	Chattanooga	5/3/96	5/3/01	
	Sinsheim	6/98	5/20/01	S
	Taejon Sci	7/1/97	6/30/99	
LS	Baltimore	10/2/98	6/30/99	A
	Berlin Disc	10/2/98	8/31/99	B
	Birmingham	12/1/98	6/30/99	
	Cape Town	11/12/98		A
	Charlotte	1/9/99	5/28/99	A
	Dublin IRL	6/6/98	10/22/99	B
	Hastings	12/8/98	3/22/99	B
	Hutchinson		9/15/99	S
	Katoomba	6/6/98	2/19/99	
	La Coruna	10/23/98	7/31/99	B
	Madrid	4/1/98	3/1/99	
	Norfolk	6/1/94		A
	Ontario Mills	11/26/98	3/25/99	B
	Oslo	11/1/98	10/31/99	
	Perth Omni	6/95		S
	Quebec	2/23/99	6/21/99	
	Reno FP	1/12/99	9/5/99	A
	Speyer Dome	11/19/97		B
	Tampa MOSI	2/26/99	5/27/99	A
	Tempe	1/14/99	5/26/99	
MG	London ONT	9/16/97		S
MOE	Aguascalientes	11/98	11/99	
	Brussels	12/31/98	6/30/99	
	Chicago MSI	2/99	5/99	B
	Dallas SP	9/25/98	9/5/99	A
	Hong Kong	12/9/98	6/30/99	A
	Honolulu DCI	10/1/98	4/1/99	
	Hull	11/30/98	2/28/99	B
	Jersey City	10/9/98	4/22/99	A
	Johannesburg	12/98	6/99	
	Mexico City Pap	7/6/98	3/5/99	A
	Montpelier	10/1/98		
	Munich	9/15/98	3/15/99	
	Myrtle Beach	1/1/99	7/31/99	
	Ontario Mills	11/26/98	3/25/99	A
	Paris Def	10/21/98		
	Paris Geo	11/18/98	4/30/00	
	Reno NBS	1/2/99	7/2/99	
	Richmond BC	12/18/98	8/18/99	
	Saint Augustine	11/27/98	3/27/99	
	Saint Paul	11/20/98	5/6/99	
	San Diego RHF	1/15/99		A
	San Simeon	11/22/98	4/22/99	
	Scottsdale	10/8/98	3/1/99	B
	Taipei AM	2/99	2/00	
	Tijuana	10/10/98	4/10/99	
	Toronto OP	1/99	12/99	
	Vancouver CN	11/27/98	4/99	A
	Vienna	1/8/99	4/8/99	B
	Winnipeg	10/1/98		
	Yunelin Hsien 1	1/1/99	12/31/99	
MOF	Brisbane	2/1/99		
	Brussels	10/21/98	4/20/99	
	Chicago MSI	2/99	5/99	A
	Edmonton SSC	1/3/99	6/24/99	
	Hamaoka	4/1/98	3/31/99	A
	Melbourne	2/1/99		
	Pensacola	11/8/96		A
	Speyer Dome	12/5/97	3/31/99	A
	Victoria	10/1/98	8/30/99	B
MOTM	Cocoa	2/1/97	6/30/99	
MTA	Fort Lauderdale	5/98		
	Galveston	7/24/98	5/28/99	B
	New York Sony	7/98	7/99	
	Ontario Mills		6/30/99	S
	Tempe	1/14/99		
MTM	Bochum	2/1/99	7/30/99	
	Branson	3/1/98	4/30/00	B
	Dallas SP	9/25/98	7/99	B
	Dusseldorf	2/1/99	7/30/99	
	Hampton	9/10/98	6/30/99	S
	Huntsville	6/3/98	5/1/00	
	Indianapolis WR	8/7/97	2/27/01	
	Kitakyushu	4/1/98	3/31/00	
	KSC 1	5/21/97		A
	Poitiers Omni	2/1/98	2/28/99	
	Wash NASM	5/21/97		B
Niagara	Alamogordo	1/1/99	3/31/99	B
	Niagara	1/87		A
	Rio	10/31/98	10/31/99	
OG	Calgary SC	2/1/99	9/6/99	A
	Huntsville	1/22/99		
	New York Sony	1/23/99		
	Oslo	1/22/99		
	Philadelphia	1/29/99		
OTW	Seoul	9/5/98	4/2/99	A
Ozarks	Branson	1/1/93	12/31/99	A
Paloha	Ichikawa	12/1/98	3/29/99	A
PO	Laie	1/96		A
RFTS	Tokorozawa	4/1/97	3/31/00	A
ROF	Baltimore			S
	Honolulu DCI	1/18/94		B
	Leon	8/98	7/99	
	Orlando SC	12/1/98	3/31/99	A
	Perth Omni	10/91		S
	Speyer Dome	8/1/97		B
RSATM	Adelaide	10/1/98	2/28/99	E
	Bochum	6/15/98	6/14/00	E
	Dublin IRL	10/30/98	10/29/99	E
	Lucerne	7/1/98		E
	Milwaukee	1/1/99	6/30/99	E
	Montpelier	6/19/98	6/20/99	E
	Oslo	7/4/98	7/3/00	E
	Sinsheim	2/1/99	2/1/01	E
	Speyer Dome	2/1/99	2/1/01	E
	Speyer Imax	2/1/99	2/1/01	E
	Sydney	5/15/97	2/28/99	E
SC	Baltimore			S
	Boston MOS			S
SE	Apple Valley	3/29/97	3/29/00	
	Baltimore	3/1/97		S
	Detroit	9/2/97	6/30/99	B
	Hampton	2/12/99	4/30/99	
	Nagashima	9/1/98	8/31/99	

Film	Theater	Open	Close	Status
	Orlando Muv		11/30/99	
	Perth Omni	1/1/99	4/30/99	
	Spokane	6/13/98	5/30/99	A
	Sudbury	1/30/98	6/30/99	B
	Tampa MOSI	12/1/98	9/30/99	S
	Toronto OSC	5/31/97	3/31/02	B
	Vaughan	12/18/98	6/18/99	
	Wash NASM	10/31/97	3/7/99	E
	Yellowstone	10/15/98	3/30/99	
Seasons	Philadelphia	9/11/98	11/12/99	B
Sedona	Sedona	11/1/98	2/28/99	A
SFTGS	Kansas City Zoo	1/1/99	3/12/99	A
SI	London ONT	12/97		S
	Taejon Earth	7/1/97	6/30/99	A
SOLOE	Barcelona	3/26/98	6/30/99	B
	Houston MNS	7/1/98	6/30/00	
Speed	Calgary SC	6/1/96		S
	Kurashiki	10/31/98	3/31/99	A
	Tokyo ISEC	12/5/98	5/30/99	A
	Valencia Spn	4/21/98	6/30/00	
SSpdwy	Albuquerque	9/26/98	3/12/99	A
	Baltimore	5/22/98		S
	Brussels	9/30/98		B
	Dallas SP	5/22/98		B
	Murrieta	12/98		
	Phoenix	11/14/98	2/12/99	A
	Phoenix	2/13/99	5/31/99	B
	Rochester MSC	3/13/98		
	San Diego RHF	10/23/98	2/28/99	A
	Speyer Imax	4/2/98		E
SSymph	Nagano Hot	10/96	12/00	A
T40	Branson	4/1/97	2/28/99	B
	Lucerne	10/9/98	10/1/99	A
Taiwan	Taichung	1/1/92		B
TBAA	Chicago MSI	2/1/96	2/00	S
	Matsusaka	12/12/98	6/6/99	A
	Phoenix	10/4/97	2/12/99	B
	Rio	10/31/98	10/31/99	
	Taejon MST	12/31/98	12/31/00	
	Tokorozawa	1/2/99	3/31/99	A
TF	Dayton	1/1/97	12/31/99	
	Tampa MOSI	12/1/98	9/30/99	S
	Wash NASM	7/1/76		A
TR	Aguascalientes	4/1/98	4/1/99	
	Baltimore	5/8/98	6/19/99	E
	Bogota	11/98	2/99	
	Boston MOS	2/12/99	5/99	B
	Branson	3/13/98	12/31/99	
	Charlotte	10/3/98	5/99	B
	Chiba City	4/1/98	3/31/99	
	Columbus Mar	11/13/98	3/31/99	A
	Copenhagen	12/97	9/99	
	Detroit	1/99		
	Duluth	11/6/98	6/30/99	A
	Hague	2/19/98		
	Halifax	5/22/98		
	Kansas City Zoo	1/16/99	10/31/99	B
	Kuruma		2/28/99	A
	London ONT	12/20/98	6/99	B
	Norwalk	1/1/99	6/17/99	
	Oslo	7/98	11/99	
	Paris Geo	6/25/98	4/24/99	B
	Perth Omni	4/4/98	7/20/99	A
	Pittsburgh	12/11/98	9/6/99	B
	Rotterdam	10/23/98	2/99	
	Spokane	5/23/98	5/02	
	Toronto OSC	3/6/98	3/31/99	A
	Valencia Spn	3/98		
Trex	Adelaide	12/10/98	11/14/00	
	Apple Valley	11/26/98	12/31/99	
	Atlanta FMNH	1/1/99	6/30/99	A
	Brisbane	12/23/98	11/14/00	
	Brossard	1/8/99	4/11/99	
	Calgary EC	12/18/98	5/31/99	
	Charlotte	1/9/99	5/28/99	B
	Chicago NP	11/7/98	1/1/00	A
	Columbus Mar	12/25/98	6/30/99	A
	Copenhagen	11/27/98	5/15/00	
	Dublin IRL	12/26/98	6/25/99	
	Fort Lauderdale	1/22/99	1/22/00	
	Galveston	12/26/98	12/24/99	A
	Hutchinson	1/4/99	9/99	
	Indianapolis WR	11/5/98	11/9/99	A
	Irvine	10/23/98	12/31/01	
	Lincolnshire	11/13/98	3/1/99	
	London Troc	11/27/98	10/31/99	
	Melbourne	12/3/98	11/14/00	
	Miami	1/22/99	7/17/99	
	Myrtle Beach	11/13/98	10/8/99	
	New York Sony	10/23/98	10/8/99	
	Norwalk	1/1/99	6/17/99	A
	Ontario Edw	10/23/98	12/31/01	
	Orlando Muv	11/11/98	5/12/99	
	Portland	2/5/98	10/1/99	A
	Richmond BC	12/18/98	2/12/00	
	Singapore SC	2/99	8/99	
	Sydney	12/3/98	11/14/00	
	Tempe	1/14/99	5/26/99	B
	Tokyo IMAX	12/12/98	3/31/99	
	Vancouver CN	12/18/98	6/30/99	A
	Virginia Beach	1/8/99	4/30/01	
	Winnipeg	12/18/98	5/31/99	
TRF	Boston MOS			S
	Munich	12/98	6/99	
	Tampa MOSI	3/20/96	9/30/99	S
TTL	Bogota	6/20/98		
	Boston MOS			S
	Dallas SP	9/24/98	6/20/00	S
	Oulu	4/28/98	4/27/99	A
	Shreveport	11/15/98	6/30/99	
	Tampa MOSI	7/1/95	9/30/99	S
Urushi	Aizuwakamatsu	8/1/96		
VLBP	Shima	1/96	12/00	
WABOS	Perth Omni	11/1/97	2/28/99	
	Valencia Spn	4/17/98	4/16/00	
WATE	Katoomba	6/1/97		A
Whales	Alamogordo	1/1/99	3/31/99	A
	Anchorage	12/17/98	9/15/00	B
	Baltimore	2/12/99	5/29/99	E
	Calcutta	7/1/98	6/30/99	
	Cape Town	7/13/98		S
	Cleveland	11/20/98	7/20/99	A
	Duluth	2/26/99	5/26/99	
	Hague	12/17/98		B
	Hibbing	1/21/99	5/31/99	
	Honolulu DCI	1/15/97		B
	La Coruna	10/23/98	9/30/99	A
	Macon	5/10/97		
	Munich	1/3/97		B
	Reno FP	6/13/98	6/30/99	S
	Rotterdam	12/17/98		A
	Saint Augustine	11/27/98	4/27/99	
	Seattle Omni	7/18/97		B
	Tampa MOSI	6/21/97	2/28/99	S
	Victoria	6/26/98	8/99	B
	Yunelin Hsien 1	1/1/99	12/31/99	
Wildfire	Houston MNS	6/98		B
WOC	Bochum	10/16/98		
	Chattanooga	10/10/98		
	Chiba City	4/1/98	3/31/99	
	Dusseldorf	10/98		
	Montpelier	5/29/98		
	Poitiers Imax 3D	5/98	5/99	A
	Sinsheim	2/21/98	6/99	
Yell	Macon	1/20/97		
	Munich	11/6/97		B
	Philadelphia	12/11/98	9/10/99	
	Shimane	10/98	3/99	
	Yellowstone	5/94		A
ZC	Zion	11/1/98	3/31/99	A

February 1999 by Theater

Theater	Film	Open	Close	Status
Adelaide	AEK	6/10/98	5/31/99	
	Everest	5/8/98	12/31/00	
	ITD	5/8/98	2/28/99	
	RSATM	10/1/98	2/28/99	E
	Trex	12/10/98	11/14/00	
Aguascalientes	FP	10/12/98	10/12/99	
	MOE	11/98	11/99	
	TR	4/1/98	4/1/99	
Aizuwakamatsu	Urushi	8/1/96		
Alamogordo	Niagara	1/1/99	3/31/99	B
	Whales	1/1/99	3/31/99	A
Albuquerque	SSpdwy	9/26/98	3/12/99	A
Anchorage	Everest	12/17/98	4/30/99	A
	Whales	12/17/98	9/15/00	B
Apple Valley	AEK	6/12/98	3/29/00	A
	Amazon	9/1/98	2/99	B
	ITD	3/29/97	3/29/02	A
	SE	3/29/97	3/29/00	
	Trex	11/26/98	12/31/99	
Atlanta FMNH	Everest	1/1/99	2/28/99	B
	GP	1/1/99	2/28/99	B
	Trex	1/1/99	6/30/99	A
Baltimore	Africa			S
	Amazon	2/5/99	5/20/99	
	Beavers			S
	Everest	10/1/98	2/6/99	E
	LS	10/2/98	6/30/99	A
	ROF			S
	SC			S
	SE	3/1/97		S
	SSpdwy	5/22/98		S
	TR	5/8/98	6/19/99	E
	Whales	2/12/99	5/29/99	E
Bangkok	AEK	11/27/98	5/31/99	
	Antarc	11/26/98		
	L5	11/27/98	5/31/99	
Barcelona	Amazon	11/18/98	11/18/99	
	ATSOT	5/29/97		
	Everest	3/12/98	3/10/99	A
	IA	5/97		
	L5	11/1/98	10/31/99	
	SOLOE	3/26/98	6/30/99	B
Beijing	Africa	8/25/97	8/25/99	A
Berlin Disc	Antarc	10/2/98		A
	Beavers	10/2/98		B
	BP	10/2/98	10/1/99	A
	E3D	2/26/99	12/31/99	A
	Everest	10/2/98	4/1/99	
	LS	10/2/98	8/31/99	B
Birmingham	LS	12/1/98	6/30/99	
Bochum	ATSOT	12/97		

Theater	Film	Open	Close	Status
	Imagine	10/16/98	12/31/99	
	MTM	2/1/99	7/30/99	
	RSATM	6/15/98	6/14/00	E
	WOC	10/16/98		
Bogota	TR	11/98	2/99	
	TTL	6/20/98		
Boston MOS	Alaska	2/12/99	6/99	A
	Amazon	2/12/99	5/99	B
	SC			S
	TR	2/12/99	5/99	B
	TRF			S
	TTL			S
Branson	Everest	5/98	4/99	B
	MTM	3/1/98	4/30/00	B
	Ozarks	1/1/93	12/31/99	A
	T40	4/1/97	2/28/99	B
	TR	3/13/98	12/31/99	
Brisbane	Africa	1/21/99	4/99	
	Everest	1/99	7/99	
	MOF	2/1/99		
	Trex	12/23/98	11/14/00	
Brossard	Trex	1/8/99	4/11/99	
Brussels	Africa	5/20/98		B
	Antarc	9/1/98	5/30/99	
	BP	9/30/98		S
	DIA	5/20/98		B
	Everest	5/20/98		A
	GC	5/20/98		B
	MOE	12/31/98	6/30/99	
	MOF	10/21/98	4/20/99	
	SSpdwy	9/30/98		B
Calcutta	Whales	7/1/98	6/30/99	
Calgary EC	Trex	12/18/98	5/31/99	
Calgary SC	OG	2/1/99	9/6/99	A
	Speed	6/1/96		S
Cape Town	AEK	11/15/98		B
	Africa	7/13/98		S
	Everest	7/13/98		B
	GC	7/13/98		S
	LS	11/12/98		A
	Whales	7/13/98		S
Castle Rock	Closed	11/1/98	4/30/99	
Charlotte	LS	1/9/99	5/28/99	A
	TR	10/3/98	5/99	B
	Trex	1/9/99	5/28/99	B
Chattanooga	Everest	3/28/98	5/99	
	ITD	4/1/97	5/3/01	B
	LB	5/3/96	5/3/01	
	WOC	10/10/98		
Chiba City	Alaska	4/1/98	3/31/99	A
	EOTS	4/1/98	3/31/99	A
	TR	4/1/98	3/31/99	
	WOC	4/1/98	3/31/99	
Chicago MSI	Everest	10/98	2/99	B
	MOE	2/99	5/99	B
	MOF	2/99	5/99	A
	TBAA	2/1/96	2/00	S
Chicago NP	ITD	1/1/99	1/1/00	B
	Trex	11/7/98	1/1/00	A
Cleveland	Everest	11/20/98		B
	Whales	11/20/98	7/20/99	A
Cocoa	Antarc	2/1/99	1/31/00	
	MOTM	2/1/97	6/30/99	
Columbus Mar	Everest	10/2/98	2/28/99	A
	TR	11/13/98	3/31/99	A
	Trex	12/25/98	6/30/99	A
Copenhagen	Everest	4/2/98	2/99	
	GP	9/15/98		
	TR	12/97	9/99	
	Trex	11/27/98	5/15/00	
Corsicana	GC	8/1/98	2/1/99	
Dallas SP	Amazon	2/26/99	2/00	A
	MOE	9/25/98	9/5/99	A
	MTM	9/25/98	7/99	B
	SSpdwy	5/22/98		B
	TTL	9/24/98	6/20/00	S
Dayton	TF	1/1/97	12/31/99	
Denver	AEK	10/9/98	2/11/99	B
	AEK	2/12/99	6/10/99	S
	Alaska	2/12/99	6/10/99	A
	Everest	2/12/99	6/10/99	B
	GP	10/9/98	2/11/99	A
Detroit	Everest	5/15/98	8/31/99	
	SE	9/2/97	6/30/99	B
	TR	1/99		
Dollywood	Heart	4/10/94		A
Dublin IRL	BP	10/2/98	3/31/00	
	LS	6/6/98	10/22/99	B
	RSATM	10/30/98	10/29/99	E
	Trex	12/26/98	6/25/99	
Duluth	DIA	6/6/98	6/30/99	
	Everest	11/6/98	6/30/99	B
	TR	11/6/98	6/30/99	A
	Whales	2/26/99	5/26/99	
Dusseldorf	ATSOT	10/15/98		
	MTM	2/1/99	7/30/99	
	WOC	10/98		
Edmonton SSC	Amazon	10/9/98	2/8/99	
	MOF	1/3/99	6/24/99	
Fort Lauderdale	AEK	10/9/98	10/9/99	
	ITD	6/4/97	11/30/99	B
	MTA	5/98		
	Trex	1/22/99	1/22/00	
Fort Worth	GP	10/9/98	4/15/99	
Galveston	MTA	7/24/98	5/28/99	B
	Trex	12/26/98	12/24/99	A
Gatlinburg	Everest	7/17/98	6/14/99	B
	GC	7/17/98	6/30/99	A
Grand Canyon	GC	11/1/98	2/28/99	A
Hague	AEK	10/15/98	4/11/99	A
	Everest	10/15/98	4/22/99	B
	TR	2/19/98		
	Whales	12/17/98		B
Halifax	ATSOT	9/8/98		
	TR	5/22/98		
Hamaoka	Beavers	4/1/98	3/31/99	
	MOF	4/1/98	3/31/99	A
Hampton	Africa	7/15/98		S
	Alaska	9/19/98	2/11/99	A
	DIA	4/5/92	5/31/99	
	L5	1/15/99	6/30/99	
	MTM	9/10/98	6/30/99	S
	SE	2/12/99	4/30/99	
Hastings	Alamo	12/10/98	5/30/99	
	Amazon	3/23/98	6/7/99	B
	LS	12/8/98	3/22/99	B
Hibbing	Whales	1/21/99	5/31/99	
Hong Kong	CV	2/10/98	2/9/00	S
	MOE	12/9/98	6/30/99	A
Honolulu DCI	HH	12/2/91		A
	MOE	10/1/98	4/1/99	
	ROF	1/18/94		B
	Whales	1/15/97		B
Houston MNS	GC	11/12/98	3/8/99	
	SOLOE	7/1/98	6/30/00	
	Wildfire	6/98		B
Houston SCH	BP	7/30/94	5/31/00	
	DIA	1/18/93	5/31/00	B
	DIS	7/30/94	5/31/00	
	HC	6/30/94	5/31/00	B
Hull	Everest	10/10/98	3/15/99	A
	MOE	11/30/98	2/28/99	B
Huntsville	MTM	6/3/98	5/1/00	
	OG	1/22/99		
Hutchinson	Alaska	11/13/98	5/30/99	A
	DIA		6/17/99	S
	DIS	10/15/94	12/31/99	S
	Everest	10/1/98	3/11/01	B
	LS		9/15/99	S
	Trex	1/4/99	9/99	
Ichikawa	Alaska	12/1/98	3/29/99	A
	Paloha	12/1/98	3/29/99	A
Indianapolis CMI	GP	1/99	5/99	A
Indianapolis WR	L5	8/7/97	8/15/01	
	MTM	8/7/97	2/27/01	
	Trex	11/5/98	11/9/99	A
Iruma	LA	6/96		A
Irvine	E3D	2/26/99		A
	Extreme	2/15/99	12/31/99	
	Trex	10/23/98	12/31/01	
Jersey City	Alaska	10/9/98	4/22/99	B
	MOE	10/9/98	4/22/99	A
Johannesburg	Everest	11/1/98		
	MOE	12/98	6/99	
Kansas City Zoo	Everest	5/15/98		B
	SFTGS	1/1/99	3/12/99	A
	TR	1/16/99	10/31/99	B
Kaohsiung	HD	11/9/98	11/8/99	
	ITD	5/9/98	11/8/99	
	L5	11/9/97	5/8/99	
Katoomba	LS	6/6/98	2/19/99	
	WATE	6/1/97		A
Kitakyushu	MTM	4/1/98	3/31/00	
Kofu	GP	1/15/99	7/15/99	A
KSC 1	DIA	7/21/85		A
	MTM	5/21/97		A
KSC 2	L5	10/12/96		A
Kurashiki	Speed	10/31/98	3/31/99	A
Kuruma	TR		2/28/99	A
La Coruna	LS	10/23/98	7/31/99	B
	Whales	10/23/98	9/30/99	A
Laie	PO	1/96		A
Las Vegas CP	AEK	10/19/98	4/19/99	
Las Vegas Lux	ITD	6/27/97	2/1/99	A
	L5	8/1/98	2/1/99	S
Leon	CV	2/14/98	2/12/99	
	ROF	8/98	7/99	
Lincolnshire	Everest	11/13/98	3/1/99	
	Trex	11/13/98	3/1/99	
Little Rock	CV	4/15/98	2/28/99	B
London ONT	CV	4/98	12/31/99	S
	Everest	12/20/98		A
	FOK	6/1/97		S
	ITD	8/1/98		B
	MG	9/16/97		S
	SI	12/97		S
	TR	12/20/98	6/99	B
London Troc	L5	6/20/98	10/31/99	
	Trex	11/27/98	10/31/99	
Los Angeles CSC	E3D	2/26/99		A
	Everest	10/16/98		A
	ITD	10/16/98	5/31/99	S
Louisville	AEK	1/9/99	6/99	A
	GP	1/9/99	6/99	B
Lubbock	Alaska	11/4/98	2/28/99	A
Lucerne	Beavers	10/19/98	3/1/99	B
	DIA	7/1/98	6/30/99	
	Everest	5/11/98		B
	RSATM	7/1/98		E
	T40	10/9/98	10/1/99	A
Macon	Whales	5/10/97		
	Yell	1/20/97		
Madrid	ATSOT	10/27/98		
	Everest	3/11/98	3/10/99	
	IA	10/22/98	10/99	
	LS	4/1/98	3/1/99	
Matsusaka	TBAA	12/12/98	6/6/99	A
Melbourne	AEK	6/26/98	5/31/99	
	Everest	5/98	12/11/00	
	MOF	2/1/99		
	Trex	12/3/98	11/14/00	
Memphis Pink	Beavers	2/1/99	4/30/99	B
	GP	1/16/99	4/30/99	A
Mexico City Pap	Amazon	1/1/99	8/31/99	A
	Everest	1/27/98	9/26/99	A

Theater	Film	Open	Close	Status
	MOE	7/6/98	3/5/99	A
Miami	Everest	1/22/99		
	Trex	1/22/99	7/17/99	
Milwaukee	AEK	12/12/98	6/30/99	
	GP	10/3/98	5/14/99	
	RSATM	1/1/99	6/30/99	E
Mobile	Everest	10/12/98	2/15/99	
Monterrey	Everest	10/1/98	5/1/99	
Montpelier	ATSOT	11/11/98	2/99	
	DIA	1/20/99		
	MOE	10/1/98		
	RSATM	6/19/98	6/20/99	E
	WOC	5/29/98		
Montreal VP	AEK	10/23/98	4/11/99	A
	HD	10/23/98	4/11/99	A
Munich	ATSOT	3/11/98	3/99	B
	ITD	11/1/98	10/31/99	
	MOE	9/15/98	3/15/99	
	TRF	12/98	6/99	
	Whales	1/3/97		B
	Yell	11/6/97		B
Murrieta	Everest	11/25/98	5/24/99	A
	SSpdwy	12/98		
Myrtle Beach	Everest	7/1/98	7/31/99	
	MOE	1/1/99	7/31/99	
	Trex	11/13/98	10/8/99	
Nagano Hot	DIS	12/19/98	5/10/99	
	SSymph	10/96	12/00	A
Nagasaki	Alaska	10/2/98	3/31/99	A
Nagashima	SE	9/1/98	8/31/99	
Nagoya OT	Alaska	4/1/98	3/31/99	A
New Orleans	GC	12/2/98	3/5/99	
New York AMNH	AEK	9/26/98	6/4/99	
	Amazon	11/98	4/30/00	B
New York Sony	ATSOT			B
	MTA	7/98	7/99	
	OG	1/23/99		
	Trex	10/23/98	10/8/99	
Niagara	Niagara	1/87		A
Norfolk	LS	6/1/94		A
Norwalk	Everest	6/19/98	6/17/99	A
	TR	1/1/99	6/17/99	
	Trex	1/1/99	6/17/99	A
Nyack	Africa	2/12/99	5/11/99	
	ITD	9/25/98	1/20/00	
Omaha	AEK	7/1/98	6/30/99	
	Everest	2/15/99		
	GC	7/3/98	2/1/99	
	ITD	3/29/98	3/31/99	
Omiya	DB	9/1/98	3/31/99	A
Ontario Edw	AEK	1/1/99	6/30/99	
	E3D	2/26/99		
	Extreme	2/15/99	12/31/99	
	ITD	11/26/97	12/30/99	B
	Trex	10/23/98	12/31/01	
Ontario Mills	Africa	7/2/98	6/30/99	E
	Alaska	11/26/98	3/25/99	E
	LS	11/26/98	3/25/99	B
	MOE	11/26/98	3/25/99	A
	MTA		6/30/99	S
Orlando Muv	ITD	7/3/98	11/30/00	
	SE		11/30/99	
	Trex	11/11/98	5/12/99	
Orlando SC	Alaska	12/1/98	3/31/99	B
	ROF	12/1/98	3/31/99	A
Osaka Sak	Alaska	10/1/98	4/6/99	
Osaka Sci	Everest	1/1/99	3/31/99	
	ITD	1/1/99	6/30/99	A
Oslo	ATSOT	9/28/98	5/11/99	
	BP	2/1/99	7/31/00	
	Everest	4/22/98	4/30/99	
	GC	5/98	8/1/99	
	LS	11/1/98	10/31/99	
	OG	1/22/99		

Theater	Film	Open	Close	Status
	RSATM	7/4/98	7/3/00	E
	TR	7/98	11/99	
Oulu	TTL	4/28/98	4/27/99	A
Paris Def	MOE	10/21/98		
Paris Geo	MOE	11/18/98	4/30/00	
	TR	6/25/98	4/24/99	B
Pensacola	Everest	3/6/98	3/99	B
	MOF	11/8/96		A
Perth Omni	AEK	7/4/98	2/28/99	A
	Africa	10/31/98	2/28/99	F
	Amazon	10/98	3/1/99	A
	Antarc	2/92		S
	DIS	2/95		S
	LS	6/95		S
	ROF	10/91		S
	SE	1/1/99	4/30/99	
	TR	4/4/98	7/20/99	A
	WABOS	11/1/97	2/28/99	
Philadelphia	GP	9/10/98	3/11/99	A
	OG	1/29/99		
	Seasons	9/11/98	11/12/99	B
	Yell	12/11/98	9/10/99	
Phoenix	Everest	2/13/99	5/31/99	B
	SSpdwy	11/14/98	2/12/99	A
	SSpdwy	2/13/99	5/31/99	B
	TBAA	10/4/97	2/12/99	B
Pittsburgh	GP	12/11/98	5/13/99	A
	TR	12/11/98	9/6/99	B
Poitiers Imax 3D	WOC	5/98	5/99	A
Poitiers Omni	MTM	2/1/98	2/28/99	
Portland	AEK	11/6/98	2/4/99	A
	AEK	2/5/99	6/8/99	B
	Everest	11/6/98	2/4/99	B
	Trex	2/5/98	10/1/99	A
Puebla	IA	10/98	5/99	
Quebec	Alaska	10/27/98	2/22/99	A
	DIS	11/14/98	2/22/99	B
	LS	2/23/99	6/21/99	
Regina	AEK	12/15/98	10/1/99	
	Everest	6/15/98		
	IA	10/10/98		B
Reno FP	Africa	1/1/98		S
	LS	1/12/99	9/5/99	A
	Whales	6/13/98	6/30/99	S
Reno NBS	MOE	1/2/99	7/2/99	
Richmond BC	MOE	12/18/98	8/18/99	
	Trex	12/18/98	2/12/00	
Richmond VA	Closed	10/98	3/99	
Rio	FP	10/31/98	10/31/99	
	GC	10/31/98	10/31/99	
	Niagara	10/31/98	10/31/99	
	TBAA	10/31/98	10/31/99	
Rochester MSC	SSpdwy	3/13/98		
Rotterdam	Amazon	4/23/98	3/31/99	S
	Everest	4/23/98		A
	TR	10/23/98	2/99	
	Whales	12/17/98		A
Sagamihara	CV	10/24/98	4/15/99	A
Saint Augustine	MOE	11/27/98	3/27/99	
	Whales	11/27/98	4/27/99	
Saint Louis Arch	GAW	3/3/97		A
Saint Louis SC	GBR	1/99	6/99	
Saint Paul	MOE	11/20/98	5/6/99	
San Antonio	Alamo	1/88	12/99	A
	Amazon	12/15/98	6/15/99	
San Diego RHF	Everest	7/3/98	2/28/99	B
	MOE	1/15/99		A
	SSpdwy	10/23/98	2/28/99	A
San Jose	Everest	10/11/98		
San Simeon	HCBTD			A
	MOE	11/22/98	4/22/99	
Scottsdale	AEK	10/8/98	3/1/99	A
	MOE	10/8/98	3/1/99	B
Seattle Omni	Alaska	11/1/98	2/28/99	

Theater	Film	Open	Close	Status
	EMSH			A
	Whales	7/18/97		B
Seattle PSC	Amazon	2/18/99	3/15/99	
	Everest	10/22/98	3/15/99	
Sedona	Everest	7/1/98	9/15/99	B
	Sedona	11/1/98	2/28/99	A
Sendai CSC	GP	12/5/98	5/23/99	
Seoul	OTW	9/5/98	4/2/99	A
Shima	Discov	4/10/98	3/31/01	A
	VLBP	1/96	12/00	
Shimane	Yell	10/98	3/99	
Shreveport	TTL	11/15/98	6/30/99	
Singapore SC	Alaska	9/1/98	3/1/99	A
	Trex	2/99	8/99	
Sinsheim	ATSOT	9/19/97		B
	HD	5/15/98		A
	ITD	5/15/98	5/20/01	B
	L5	10/26/96	5/20/01	B
	LB	6/98	5/20/01	S
	RSATM	2/1/99	2/1/01	E
	WOC	2/21/98	6/99	
Speyer Dome	AEK	2/18/99		A
	CV	7/2/98	2/9/99	A
	LS	11/19/97		B
	MOF	12/5/97	3/31/99	A
	ROF	8/1/97		B
	RSATM	2/1/99	2/1/01	E
Speyer Imax	Africa	9/16/95		B
	Amazon	11/14/97		B
	BP	5/18/95		S
	Everest	4/3/98		A
	GC	5/19/95		B
	RSATM	2/1/99	2/1/01	E
	SSpdwy	4/2/98		E
Spokane	Everest	4/4/98	3/99	A
	SE	6/13/98	5/30/99	A
	TR	5/23/98	5/02	
Stockholm	Alaska	11/16/98	3/11/99	A
	Amazon	11/16/98	3/11/99	B
	BP	11/16/98	3/11/99	B
	Everest	11/16/98	3/11/99	B
	GC	11/16/98	3/11/99	B
Sudbury	Africa		9/6/99	S
	DIA	6/18/94	9/30/99	
	Everest	1/20/99		
	SE	1/30/98	6/30/99	B
Sydney	AEK	6/4/98	5/31/99	
	Everest	3/15/98	12/31/00	
	L5	8/6/98	2/28/99	B
	RSATM	5/15/97	2/28/99	E
	Trex	12/3/98	11/14/00	
Syracuse	Africa	9/12/98	2/28/99	
	DIA	1/26/97	9/1/99	
Taejon Earth	SI	7/1/97	6/30/99	A
Taejon MST	TBAA	12/31/98	12/31/00	
Taejon Sci	LB	7/1/97	6/30/99	
Taichung	Everest	7/1/98		A
	GP	1/1/99	12/31/99	A
	HH	10/17/97		
	Taiwan	1/1/92		B
Taipei AM	CV	2/4/97	2/4/99	
	DIA	2/4/97	2/4/99	
	MOE	2/99	2/00	
Taipei MCRC	Africa	7/1/98	6/1/99	A
	GP	11/5/98		
Tampa MOSI	Africa	12/19/97	9/30/99	S
	DIS	12/1/95	9/30/99	S
	Everest	11/20/98	9/30/99	B
	GP	11/20/98	2/25/99	A
	GP	2/26/99	5/27/99	B
	LS	2/26/99	5/27/99	A
	SE	12/1/98	9/30/99	S
	TF	12/1/98	9/30/99	S
	TRF	3/20/96	9/30/99	S

Theater	Film	Open	Close	Status
	TTL	7/1/95	9/30/99	S
	Whales	6/21/97	2/28/99	S
Tatebayashi	DP		5/16/99	A
Tempe	LS	1/14/99	5/26/99	
	MTA	1/14/99		
	Trex	1/14/99	5/26/99	B
Tijuana	MOE	10/10/98	4/10/99	
Tokorozawa	RFTS	4/1/97	3/31/00	A
	TBAA	1/2/99	3/31/99	A
Tokyo IMAX	Africa	4/18/98		B
	Everest	10/3/98	2/3/99	A
	Trex	12/12/98	3/31/99	
Tokyo ISEC	Speed	12/5/98	5/30/99	A
Tokyo TSC	Alaska	12/5/98	5/30/99	A
Toronto OP	MOE	1/99	12/99	
Toronto OSC	CV	11/1/97	11/1/99	
	Everest	10/23/98	6/30/99	A
	SE	5/31/97	3/31/02	B
	TR	3/6/98	3/31/99	A
Valencia Spn	DIA	4/17/98	4/16/00	
	Extreme	2/15/99	12/31/99	
	Speed	4/21/98	6/30/00	
	TR	3/98		
	WABOS	4/17/98	4/16/00	
Vancouver CN	ITD	3/1/97	12/31/99	B
	MOE	11/27/98	4/99	A
	Trex	12/18/98	6/30/99	A
Vancouver SW	Everest	1/5/99	3/13/99	B
	GP	11/6/98	3/13/99	A
Vantaa	Alaska	9/1/98	8/31/99	A
Vaughan	SE	12/18/98	6/18/99	
Victoria	Everest	2/12/99	5/11/99	A
	GC	7/30/98	2/11/99	B
	MOF	10/1/98	8/30/99	B
	Whales	6/26/98	8/99	B
Vienna	AEK	1/8/99	4/8/99	A
	Alaska	1/8/99	4/8/99	E
	Everest	1/8/99	4/8/99	E
	MOE	1/8/99	4/8/99	B
Virginia Beach	EOTS	4/1/98	4/30/01	
	Everest	10/1/98	2/1/99	
	FMHG	6/16/97	6/15/00	
	Imagine	4/1/98	4/30/01	
	ITD	6/15/96	4/30/01	
	Trex	1/8/99	4/30/01	
Wakayama	DP		3/31/99	A
Wash NASM	CV	8/8/96		A
	Everest	3/5/98	6/99	E
	MTM	5/21/97		B
	SE	10/31/97	3/7/99	E
	TF	7/1/76		A
Winnipeg	Amazon	3/1/98	3/31/99	
	MOE	10/1/98		
	Trex	12/18/98	5/31/99	
Yellowstone	Everest	7/15/98	9/30/99	
	SE	10/15/98	3/30/99	
	Yell	5/94		A
Yokohama	L5	4/1/98	3/31/99	A
Yunelin Hsien 1	Beavers	1/1/98	2/28/99	
	MOE	1/1/99	12/31/99	
	Whales	1/1/99	12/31/99	
Zion	Everest	8/22/98	6/30/99	B
	ZC	11/1/98	3/31/99	A

Key to Film Abbreviations

Film	Title	Year		Dist
AEK	Africa's Elephant Kingdom	1998		IMAX
Africa	Africa: the Serengeti	1994		HMNS
Alamo	Alamo: The Price of Freedom	1988		MFF
Alaska	Alaska: Spirit of the Wild	1997		HMNS
Amazon	Amazon	1997		MFF
Antarc	Antarctica	1991		MSI
ATSOT	Across the Sea of Time	1995	3D	SPC
Beavers	Beavers	1988		SLC
BP	Blue Planet	1990		IMAX
CV	Cosmic Voyage	1996		IMAX
DB	Dear Blue	1997		BC
DIA	Dream is Alive, The	1985		IMAX
DIS	Destiny in Space	1993		IMAX
Discov	Discoverers, The	1993		MFF
DOF	Dream of Flight	1993	870	unk
DP	Dino Planet	1997		EI
EMSH	Eruption of Mount St. Helens	1980		GFC
EOTS	Echoes of the Sun	1990	3D/SOL	IMAX
Everest	Everest	1998		MFF
FMHG	Four Million Houseguests (aka HD)	1997	3D	IMAX
FOK	Fires of Kuwait	1992		IMAX
FP	Flower Planet	1994		DCI
GAW	Great American West	1996		JQH
GBR	Great Barrier Reef, The	1981		SMM
GC	Grand Canyon: The Hidden Secrets	1985		DCI
GP	Greatest Places	1998		SMM
HC	Hail Columbia!	1982		IMAX
HCBTD	Hearst Castle: Building the Dream	1996	870	DCI
HD	Hidden Dimension (aka FMHG)	1997	3D	IMAX
Heart	Heartsong	1994	870	DW
HH	Hidden Hawaii	1992		DCI
IA	Island Adventure	1996		G47
Imagine	Imagine	1994	3D	IMAX
IN	IMAX Nutcracker, The	1997	3D	IMAX
ITD	Into the Deep	1994	3D	IMAX
L5	L5: First City in Space	1996	3D	IMAX
LA	Lost Animals	1992		EI
LB	Last Buffalo	1990	3D	IMAX
LS	Living Sea	1994		MFF
MG	Mountain Gorilla	1992		IMAX
MOE	Mysteries of Egypt	1998		DCI
MOF	Magic of Flight	1997		MFF
MOTM	Mystery of the Maya	1995		NFBC
MTA	Mark Twain's America	1998	3D	SPC
MTM	Mission to Mir	1997		IMAX
Niagara	Niagara	1987		DCI
OG	Olympic Glory	1999		MEGA
OTW	On The Wing	1986		IMAX
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993		IMAX
Paloha	Pilli Aloha	1996		BC
PO	Polynesian Odyssey	1991		PCC
RFTS	Reach for the Sky	1993		unk
ROF	Ring of Fire	1991		SMM
RSATM	Rolling Stones At the Max	1991		IMAX
SC	Storm Chasers	1995		MFF
SE	Special Effects	1996		IMAX
Seasons	Seasons	1987		SMM
Sedona	Sedona: The Spirit of Wonder	1998	870	unk
SFTGS	Search for the Great Sharks	1992		SMM
SI	Survival Island	1995		IMAX
SOLOE	Secret of Life on Earth	1996		IMAX
Speed	Speed	1984		MFF
SSpdwy	Super Speedway	1997		SLC
SSymph	Shinsyu Symphony	1995		DT
T40	Titanica (short)	1992		IMAX
Taiwan	Taiwan	1992		unk
TBAA	To Be An Astronaut	1992	870	DCI
TF	To Fly!	1976		MFF
TR	Thrill Ride	1997		SPC
Trex	T-Rex: Back to the Cretaceous	1998	3D	IMAX
TRF	Tropical Rain Forest	1992		SMM
TTL	To The Limit	1989		MFF
Urushi	Urushi	1996		GOTO
VLBP	Viva La Blanca Paloma	1994		DT
WABOS	We Are Born of Stars	1985	3D	IMAX
WATE	Wild Australia: The Edge	1997		BFI
Whales	Whales	1997		DCI
Wildfire	Wildfire: Feel the Heat	1999		PCI
WOC	Wings of Courage	1994	3D	SPC
Yell	Yellowstone	1994		DCI
ZC	Zion Canyon	1994		WCPI

February 1999 Bookings Count

#	Film	#	Film	#	Film	#	Film	#	Film
65	Everest	11	RSATM	4	IA	2	T40	1	Paloha
34	Trex	10	ATSOT	4	Speed	2	WABOS	1	PO
30	MOE	10	SSpdwy	3	Extreme	1	DB	1	RFTS
25	TR	9	CV	3	HD	1	Discov	1	Seasons
24	AEK	9	MOF	3	LB	1	EMSH	1	Sedona
20	Alaska	7	BP	3	Niagara	1	FMHG	1	SFTGS
20	LS	7	WOC	3	TF	1	FOK	1	SSymph
20	Whales	6	Beavers	3	TRF	1	GAW	1	Taiwan
18	ITD	6	DIS	2	Alamo	1	GBR	1	Urushi
17	GP	6	ROF	2	DP	1	HC	1	VLBP
16	Africa	6	TBAA	2	EOTS	1	HCBTD	1	WATE
16	Amazon	6	TTL	2	FP	1	Heart	1	Wildfire
14	SE	5	MTA	2	HH	1	LA	1	ZC
13	GC	5	OG	2	Imagine	1	MG		
12	DIA	5	Yell	2	SC	1	MOTM		
11	L5	4	Antarc	2	SI	1	OTW		
11	MTM	4	E3D	2	SOLOE	1	Ozarks		

Directory of Organizations Mentioned in this Issue of MaxImage!

Distributors' abbreviations are listed in **bold.**

Academy of Motion Picture Arts and Sciences
8949 Wilshire Boulevard
Beverly Hills, CA 90211-1972 USA
Tel: 310-247-3000
http://www.oscars.org/

Benesse Corporation/ Benesse Star Dome **BC**
1-34 Ochiaj
Tama City
Tokyo, 206 JAPAN
Tel: +81-423- 56 0814
Fax: +81-423- 56 0815

Blackstone Films, Inc. **BFI**
5611 South Blackstone Avenue
Chicago, IL 60637 USA
Tel: 773-493-2951
Fax: 773-493-2951

California Science Center
700 State Drive
Los Angeles, CA 90037 USA
Tel: 213-744-7400
Fax: 213-744-2034
http://www.casciencectr.org/index2.html

Catalyst Entertainment, Inc.
P.O. Box 5418
Santa Fe, NM 87502 USA
Tel: 505-474-8588

Cinema Plus Pty. Ltd.
Locked Bag A5035
Sydney, NSW 1235 AUSTRALIA
Tel: +61-2-9286-0200
Fax: +61-2-9261-2494
http://www.imax.com.au

Cinemark USA, Inc.
3900 Dallas Parkway South, Suite 500
Plano, TX 75093 USA
Tel: 972-665-1000
http://www.cinemark.com/

Coscient Group, Large Format
465 McGill, 9th floor
Montreal, QC H2Y 4A6 CANADA
Tel: 514-844-1761
Fax: 514-985-4459

Dentsu Tec, Inc. **DTI**
3-8-5, Tsukiji, Chuo-ku
Tokyo, 104 JAPAN
Tel: +81-3-5551-9381
Fax: +81-3-5551-9356

Denver Museum of Natural History
2001 Colorado Boulevard
Denver, CO 80205-5732 USA
Tel: 303-370-6357
Fax: 303-331-6492
http://www.dmnh.org

Destination Cinema, Inc. **DCI**
4155 Harrison Boulevard, Ste 210
Ogden, UT 84403 USA
Tel: 801-392-2001
Fax: 801-392-6703
http://www.destinationcinema.com

Edwards Theatres Circuit, Inc.
300 Newport Center Drive
Newport Beach, CA 92660 USA
Tel: 949-640-4600
Fax: 949-721-7170
http://www.moviegoers.com/edwards/

Encom, Inc. **EI**
4-23-13 Jingumae, Shibuya
Tokyo, JAPAN
Tel: +81-3-3478-6976
Fax: +81-3-3478-5957

Extreme Productions
802 24th Ave SE, 2nd floor
Calgary, AB T2G 1P4 CANADA
Tel: 403-263-6029
Fax: 403-263-6130

Famous Players, Inc.
146 Bloor Street West
Toronto, ON M5S 1P3 CANADA
Tel: 416-969-7800
http://www.famousplayersmovies.com/

Futuroscope IMAX 3D Theatre
RN 10, BP 2000
Poitiers, Jaunay-Clan 86130 FRANCE
Tel: +33-5-4949-3000
Fax: +33-5-4949-3030
http://www.futuroscope.fr/

Giant Screen Sports
815 W. Van Buren, Suite 305
Chicago, IL 60607 USA
Tel: 312-243-9740
Fax: 312-243-9739

Giant Screen Theater Association
100 Ramsey Lake Road
Sudbury, ON P3E 5S9 CANADA
Tel: 705-523-8146
Fax: 705-523-9844
http://www.giantscreentheater.com

Gold Fever Films, Inc.
100 Ramsey Lake Road
Sudbury, ON P3E 5S9 CANADA
Tel: 705-522-3701
Fax: 705-522-4954

Goldman Sachs& Co.
85 Broad Street
New York, NY 10004
Tel: 212-902-1000
http://www.gs.com

Goto Optical Manufacturing Co. **GOTO**
4-16 Yazaki-cho
Fuchu-shi
Tokyo, 183 JAPAN
Tel: +81-423-62 5311
Fax: +81-423-61 9571

Groupe 47 **G47**
42 ave de Bourbon, St. Gilles les Bain
Ile de la Reunion, 97434 FRANCE
Tel: +262 24 48 93
Fax: +262 24 49 99

Heliograph Productions
4/26 Brigantine Street
Byron Bay, NSW 2481 AUSTRALIA
Tel: +61- 2-6680-8877
Fax: +61- 2-6680-8250
http://www.helio.com.au/index.html

Houston Museum of Natural Science **HMNS**
1 Hermann Circle Drive
Houston, TX 77030-1799 USA
Tel: 713-639-4725
Fax: 713-523-4125
http://www.hmns.org/

Howard Hall Productions
2171 La Amatista Road
Del Mar, CA 92014 USA
Tel: 619-259-8989
Fax: 619-792-1467

Imagica USA, Inc.
5320 McConnell Avenue
Los Angeles, CA 90066-7026 USA
Tel: 310-305-8081
Fax: 310-305-7563

Imagine If
429 Swan Street
Richmond, VIC 3121 AUSTRALIA
Tel: +61-3-9429-5233
Fax: +61-3-9429-3300

Imax Corporation **IMAX**
2525 Speakman Drive
Mississauga, ON L5K 1B1 CANADA
Tel: 905-403-6500
Fax: 905-403-6450
http://www.imax.com/

IMAX Theatre at Sunset Place
5701 Sunset Dr. Suite 134
South Miami, FL 33143 USA
Tel: 305-740-0399

Iwerks Entertainment **IWRK**
4540 West Valerio Street
Burbank, CA 91505-1046 USA
Tel: 818-841-7766
Fax: 818-841-7847
http://www.iwerks.com/

JQH Film Entertainment, Inc. **JQH**
515 Post Oak Boulevard, Suite 225
Houston, TX 77005 USA
Tel: 713-960-1293
Fax: 713-960-1450

L-Squared Entertainment
530 Wilshire Blvd, Ste 501
Santa Monica, CA 90401 USA
Tel: 310-587-2100
Fax: 310-587-2121

Large Format Cinema Association
8436 Colonial Drive
Stockton, CA 95209-2319 USA
Tel: 209-477-2726
Fax: 209-951-8113
http://lfca.org

MacGillivray Freeman Films, Inc. **MFF**
P.O. Box 205
2470 South Coast Highway
Laguna Beach, CA 92652 USA
Tel: 949-494-1055
Fax: 949-494-2079
http://www.macfreefilms.com/home.html

Mainframe Entertainment
2025 West Broadway, Suite 500
Vancouver, BC V6Z 1Z6 CANADA
Tel: 604-714-2600
Fax: 604-714-2641
http://wwww.mainframe.ca

Mandalay Media Arts
10635 Santa Monica Boulevard, Ste 125
Los Angeles, CA 90025 USA
Tel: 310-441-2590
Fax: 310-441-2595

MegaSystems, Inc. **MEGA**
435 Devon Park Drive, 500 Bldg.
Wayne, PA 19087 USA
Tel: 610-225-7200
Fax: 610-293-3253

MR-Film
Auhofstrasse 70
Vienna, A-1130 AUSTRIA
Tel: +43-1-876-8715
Fax: +43-1-876-871510

Museum of Science and Industry **MSI**
57th Street and Lake Shore Drive
Chicago, IL 60637-2093 USA
Tel: 773-684-1414
Fax: 773-684-5678
http://www.msichicago.org/

National Film Board of Canada **NFBC**
3155 Cote de Liesse Road
St. Laurent, QC H4N 2N4 CANADA
Tel: 514-283-9441
Fax: 514-496-1895
http://www.nfb.ca

National Wildlife Productions
8925 Leesburg Pike
Vienna, VA 22184 USA
Tel: 703-790-4077
Fax: 703-790-4076
http://www.nwf.org/nwf/nwp

Nova Large Format Films
125 Western Avenue
Boston, MA 02134 USA
Tel: 617-492-2777
Fax: 617-787-7843
http://www.wgbh.org

nWave Pictures
15060 Ventura Boulevard, Suite 400
Sherman Oaks, CA 91403-2402 USA
Tel: 818-501-7643
Fax: 818-501-6558
http://www.nwave.com

nWave Pictures Distribution **nWP**
34 E. Putnam Ave, Suite 103
Greenwich, CT 06830 USA
Tel: 203-661-5678
Fax: 203-661-5556

Ogden Entertainment, Inc. **OEI**
2 Pennsylvania Plaza, 25th floor
New York, NY 10121 USA
Tel: 212-868-6000
Fax: 212-868-5714

Ontario Place
955 Lakeshore Boulevard West
Toronto, ON M6K 3B9 CANADA
Tel: 416-314-9773
Fax: 416-314-9989
http://www.ontarioplace.com

Ontario Science Centre
770 Don Mills Road
Don Mills, ON M3C 1T3 CANADA
Tel: 416-429-4100
Fax: 416-696-3135
http://www.osc.on.ca/

Primesco Communications, Inc. **PCI**
1200 McGill College, Suite 2210
Montreal, QC H3B 4G7 CANADA
Tel: 514-874-9551
Fax: 514-874-9068

Productions Pascal Blais, Inc.
1155 rue Wellington
Montreal, QC H3C 1V9 CANADA
Tel: 514-989-9772
Fax: 514-989-7018

Rigaud Production
19 rue de L'Eglise
Puteaux, 92800 FRANCE
Tel: +33-1 40 99 12 18
Fax: +33-1 40 99 13 11

Directory, cont'd

Science Museum of Minnesota **SMM**
101 East 5th Street, Suite 1901
Saint Paul, MN 55101 USA
Tel: 651-221-4504
Fax: 651-221-9433
http://www.smm.org/

Sheridan IMAX Theatre Parnell Centre
Parnell Centre, Parnell Street
Dublin, 1 IRELAND
Tel: +35-31-872-7333
Fax: +35-31-872-0297
http://www.sheridangroup.com/

Sheridan Theatres
35 Bedford Street
Belfast, BT2 7EJ NORTHERN IRELAND
Tel: +44-1232-244211
Fax: +44-1232-233946
http://www.sheridangroup.com/

SK Films, Inc. **SKF**
264-B Adelaine Street East
Toronto, ON M5A 1N1 CANADA
Tel: 416-363-1411
Fax: 416-363-1428

Sky High Entertainment Productions
Place du Canada, Suite 1070
1010 de la Gauchetiere Ouest
Montreal, QC H3B 2N2 CANADA
Tel: 514-878-8011
Fax: 514-878-8033

Sonics Engineering Services
1401 17th Street, Suite 1520
Denver, CO 80202 USA
Tel: 303-293-8883
Fax: 303-297-0609

Sony Pictures Classics, Large Format **SPC**
550 Madison Avenue, 8th Floor
New York, NY 10022 USA
Tel: 212-833-8391
Fax: 212-833-8570

Stephen Low Company **SLC**
795 Carson, Suite 6
Dorval, QC H9S 1L7 CANADA
Tel: 514-633-6036
Fax: 514-633-6035

Summerhays Films, Inc.
13234 Polvera Avenue
San Diego, CA 92128 USA
Tel: 619-674-6000
Fax: 619-674-6006

Swiss Museum of Transport and Communication
Lidostrasse 5
Lucerne, CH-6006 SWITZERLAND
Tel: +41-41-370-4444
Fax: +41-41-370-6168
http://www.imax.ch/

TAARNA Studios
305 del la Commune Wet
Montreal, QC H2Y 2E1 CANADA
Tel: 514-844-8448
Fax: 514-811-8844

Walt Disney World
PO Box 10,000
Lake Buena Vista, FL 32830-1000 USA
Tel: 407-560-7678
Fax: 407-560-3983

Wolfco Productions, Inc.
275 St. Jacques West, Suite 20
Montreal, QC H2Y 1M9 CANADA
Tel: 514-842-4117
Fax: 514-842-8608

World Cinemax Productions, Inc. **WCPI**
130 North Butte Street, Suite A
Willows, CA 95988 USA
Tel: 530-934-8827
Fax: 530-934-3061

Classifieds

POSITION OPENINGS

Henry Ford Museum and Greenfield Village, Dearborn, MI

This world-renowned attraction seeks a **Director of Theater and Visitor Services** for its new 400-seat IMAX Theater and its upgraded visitor sales and service operation. The facility is a major indoor-outdoor museum of history, technology, and innovation that welcomes 1.1 million visitors per year. The Theater, a $15 million facility, is scheduled to open in the late fall of 1999.

Requirements include a diversified background in theater operations, the ability to develop and implement business plans, strong marketing, group sales, and corporate sponsorship background, media and publis relations experience and customer service leadership skills. Exclusive search is being handled by Harper associates. For immediate consideration, send resume in confidence to:

Cindy Krainen
Harper Associates
29870 Middlebelt
Farmington Hills, MI 48334
Fax: 248-932-1214

Director of Theaters, Columbus, OH

COSI Columbus, a dynamic center of science, learning, and fun, will open a new, world-class facility in Autumn 1999 featuring two major theaters: a 400-seat Iwerks 8/70 2D-3D Giant Screen Theater and a 250 seat 60' Dome Theater with a Digistar 2 system.

Candidates for the position must have 3 years minimum experience managing an 8/70 or 15/70 theater and be technically proficient in both 70mm film projection and Digistar technology. Director will supervise launch of theaters, staffing, and daily operations. Position begins March 1999.

Send resume, salary requirements, and references to:

COSI
Human Resources-MI
280 E. Broad St.
Columbus, OH 43215
Fax: 614-228-6363
cosi_hr@compuserve.com.

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SHORTS

Oscar docu categories to merge

Starting in 1999, all documentaries will compete in the same Oscar® category, thanks to a rule change that eliminates the distinction between Documentary Features and Short Subjects that has existed since 1943. The change, announced in January by the board of governors of the **Academy of Motion Picture Arts and Sciences**, does not affect the 1998 Oscars, to be awarded this March. (Nominations will be announced on Feb. 9.)

Bruce Davis, executive director of the Academy, said that the change had been made because too few short films have been submitted for consideration in recent years. (Short films are defined as 40 minutes or less.) Academy president **Robert Rehme** said, "Except for IMAX films, there really isn't enough non-television work in the genre to justify a separate award these days."

The change was made at the recommendation of the Academy's awards rules committee, but was not supported by the documentary committee. It was greeted by a mixed but mostly negative reaction from documentary filmmakers. Veteran docu director **Chuck Workman** complained that with so few competitors in the field, "It had gotten to the point where a proficient filmmaker could get a nomination" with an interesting but merely competent film that didn't otherwise meet the high standards set for other Academy Award candidates.

On the other hand, **Bob Rogers**, director of ***To Be An Astronaut*** (8/70) and the Oscar-nominated 5/70 film *Rainbow War*, slammed the critique that short docs aren't commercially viable. Quoted in *The Hollywood Reporter,* Rogers said, "They're looking in the wrong movie houses. Documentary shorts play in theme parks, in science centers, in world's fairs. One IMAX film, ***The Dream Is Alive***, which was 37 minutes long, has done over US$100 million worth of business."

Seven LF films have been nominated for Oscars, all but one in the Documentary Short Subject category: ***Eruption of Mount St. Helens*** (1980); ***Living Sea*** (1995); ***Cosmic Voyage*** (1996); ***Special Effects*** (1996); ***Alaska*** (1997); and ***Amazon*** (1997). ***Fires of Kuwait*** was nominated in the Documentary Feature category in 1992. None won. ***Everest*** is considered a strong contender for a nomination and win this year.

The March issue of *MaxImage!* will feature a special report on LF films and the Oscars.

Researcher Kathleen Dudzinski and Dolphins, *from MacGillivray Freeman Films.*

Wolves to premiere in Atlanta

National Wildlife Productions' *Wolves* will premiere at the **Fernbank Museum of Natural History** in Atlanta, GA, on February 23. The film, directed by **David Douglas** and distributed by **Primesco Communications, Inc.**, will open to the public at Fernbank and **Science World, British Columbia** in Vancouver in March.

Media mogul Ted Turner may be present at the screening to introduce the film, although this had not been confirmed at press time. The March issue of *MaxImage!* will feature additional coverage of the film and premiere.

LFCA meet: May 18 – 22, L.A.

The **Large Format Cinema Association** will hold its annual conference and LF film festival at the **California Science Center** in Los Angeles May 18 – 22. The meeting will include panel discussions, technical sessions, historical tributes, and awards. A keynote speaker has not been named, but is expected to be someone from the animation business. The film festival will include 15/70 and 8/70 films, new releases as well as older works. The meeting will close with a screening of a classic 5/70 Hollywood film (tba).

The following people have been appointed by the LFCA board to organize the 1999 conference: **Therese Andrade (Imax Corporation)**, Conference Chair; **Bill Bennett (MacGill-ivray Freeman Films)**, Film Festival; **Chris Reyna (Imagica USA)**, Programs and Panels; **Scott Memmott (World Cinemax Productions)**, Corporate Sponsorships; **Catherine Gibson**, Conference Producer; **Judith Rubin**, Press and Public Relations.

Pre-registration for the conference begins in February, and hotel reservations may be made immediately. For more information call 310-823-4901 or visit the LFCA Web site: http://lfca.org.

Miami IMAX theater opens

Following a series of construction delays, about one third of the Shops at Sunset Place in South Miami, FL, opened on Jan. 23, including the **IMAX Theater**. The 456-seat 3D house, owned and operated by **Imax Corporation**, opened with sell-out crowds for ***T-Rex*** and ***Everest***.

Mainframe changes address

As of Jan. 4, **Mainframe Entertainment Inc**. moved from its Howe Street offices to 2025 West Broadway, Suite 500, Vancouver, B.C. V6J 1Z6. The new phone numbers are 604-714-2600, fax: 604-714-2641.